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A CHARLTON PUBLICATION

AUGUST



CAN'T TAKE MY EYES OFF YOU

SHAKE • TRAMP

LONG LEGGED GIRL

GIRLS IN LOVE

PORTRAIT OF MY LOVE

ALL I NEED

SUNSHINE GIRL

6 O'CLOCK

HIM OR ME WHAT'S IT GONNA BE

CREEQUE ALLEY

BEAUTIFUL STORY

MELANCHOLY MUSIC MAN

I GOT RHYTHM

IT'S ALL OVER

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SOUND OF LOVE

DO IT AGAIN, A LITTLE BIT SLOWER

MIRAGE • RELEASE ME

ANOTHER DAY, ANOTHER HEARTACHE

TOO MANY FISH IN THE SEA

WHEN YOU'RE YOUNG AND IN LOVE

WE HAD A GOOD THING GOING

SOMEBODY TO LOVE

BUCKINGHAMS • 5 AMERICANS
FRANK ZAPPA • JIMI HENDRIX

plus:
The Paupers
From Canada!

MICK JAGGER
BETWEEN THE BUTTONS

INSIDE PAUL SIMON
THE TURTLES

WHO ARE THE WHO?
PAUL REVERE
IS AT

OTIS REDDING
SOUL SURVIVOR

FLY JEFFERSON AIRPLANE TO SAN FRANCISCO

UNDER THE SEA
SPENCER DAVIS

MUSIC SPOTLIGHT

GRANNY'S GOSSIP

LONDON SCENE

PLATTER CHATTER

THE SCENE

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ROCK
IS A
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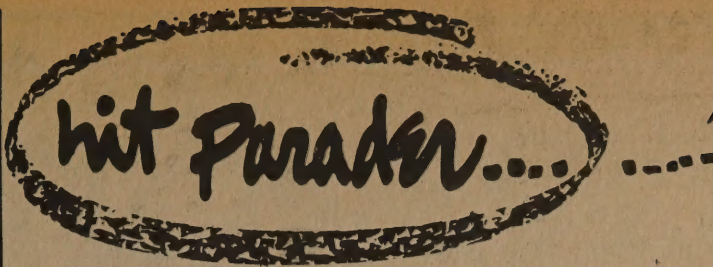
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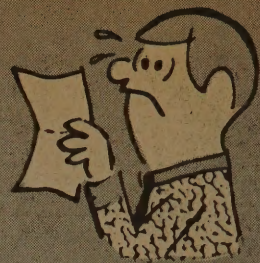
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WE READ YOUR MAIL



Dear Editor:

I would like to send this letter out to the Hit Parader hater in Media, Pa. Say, I just heard your fabulous Mysterians' third record the other day. I must say that this song sounds like all of the others that your talented group has recorded. In fact, a friend of mine who plays guitar says that all three of the songs have the same progressions but with a different key. Wouldn't you think that a talented group like the Mysterians could maybe invent a new progression?

I think that "96 Tears" was lousy, and the other two were worse. If you don't like this magazine, don't read it - it only tells the truth.

G. Keehn

8229 W. Cordia Ave.
Milw., Wisc.

Dear Editor:

Thank you for printing the words to "Let's Spend The Night Together" as well as "Ruby Tuesday" in your April issue.

A lot of people, especially a few "illiterate disc jockeys" from Buffalo, New York made a big production out of "Let's Spend The Night Together," and that placed the Stones, most of all Mick Jagger and Keith Richard, in a pretty rough spot, which finally led to the words being changed around for their performance on Ed Sullivan's show, January 15.

Well, the title couldn't be changed since the record itself had been released the week before, so our lovable dj's (I don't think those letters deserve capitalization) from coast to coast refused to give airplay to "Let's Spend The Night Together" because of the controversial subject involved. I'll bet if Frank Sinatra (idol of our mothers, dear) had sung it, no one would even as much

as have batted an eyelash.

What I'm trying to say is, people don't investigate before they start giving their uncalled-for opinions.

As for that "controversial subject," the Stones could have recorded that song any time during twenty-four hours and anyway, you can do just as much wrong during the day as you can during the night. (Everyone who agrees, stand up and say, "I agree.")

Well, now for your reviews. I must say I have to agree with you, in part, about the "Aftermath" album, as the Stones are capable of much better; but then again, there were some good songs on it that could have been better if they had been produced right. I think Andrew Oldham is slipping a bit. But they've made up for that with "Between The Buttons" because there isn't a bad cut on it.

I suppose you've guessed by now that I practically worship the Rolling Stones, but I'm not the average screamy-fainting fan. I pay attention to the way they play and the instruments they use and even the talent (?) of Andrew Loog (??) Oldham, and I would some day like to be in the recording business (not as a singer, though).

Well, all I can say now is, keep up the good work in Hit Parader and continue to have articles on the Stones and dear Andrew. Also, have more on the Yardbirds and the Who, but keep trash like Herman's Hermits and the Monkees out. Let the low grade mags take care of them - that's all they're capable of.

I think I've said enough now. Thank you for listening.

Sincerely,

Vicky Barthlow

Box 85

Halltown, West Virginia

Dear Editor:

First of all, I want to say that I think your magazine is great. I was surprised and glad to see that at least one magazine (maybe the only one) had something about the fab Beatles. Every magazine I've seen doesn't even mention the Beatles, or if they do, it's a criticism on every fault they can find about John, George, Paul and Ringo.

Today, it seems to me that every Monkee fan is an ex-Beatle fan. The kids think and say they're the greatest group, or that they are the most popular group in the world. I know they are popular, but only in the U.S. If it wasn't for the job they found in the TV comedy show they have, they would be still living like "monkeys." I hate the people (especially DJ's) that say the Monkees are far better than the Beatles. They don't stop to think what America owes to the Beatles: their marvelous music, written and sung by them. "The fab four," John, Paul, George, and Ringo, were the ones that started the great wave of Beatlemania around the whole world. In only a year or so they became the top vocal group and already millionaires.

Sure, I like the Monkees.... they're funny and cute. But the Beatles - they're a lot more.

Those stupid rumors about their breaking up, etc. make me laugh every time I hear them. Just because they let a moustache grow, or go to India, or start making a movie, it doesn't mean they aren't recording any more.

So keep up the work and start writing more and more articles on the greatest group.

Speaking for all the true Beatle fans,

D.V. Gonzalez
5841 Marbury Rd.
Bethesda, Md.

Dear Editor:

Your magazine is truly a fine publication, especially for blues fans. However, because I'm a country fan it is not as great for me as it could be. I'm not knocking blues in any way, but I would like to see some semblance of coverage of the country field. Certainly the Spoonful (along with the Beatles, Presley and others) have shown that it can be an influence in pop music. Swingin' England is obviously attuned to the country sound with two country songs (Distant Drums and Green, Green Grass Of Home) making #1 there in recent months. It would be nice if you gave plugs to such records as Ray Price's "Touch My Heart" and "Funny, Familiar, Forgotten Feelings" by Don Gibson which have as much merit as B.B. King's "Don't Answer The Door." Also, an article on Buck Owens wouldn't be unwarranted as he has had as much influence as some of the blues artists you have covered.

Finally, on another subject, I was wondering how Brian Wilson got credit for "Sloop John B" when it was written by Lee Hays and Carl Sandburg?

Very truly yours,
Spencer E. Wade
Idlewild Park Drive
Cornwall-on-Hudson, N.Y.

"Sloop John B" is a traditional folk song. Watch upcoming H.P.s for interviews with Ray Price and Buck Owens.

(Cont. On Pg. 59)

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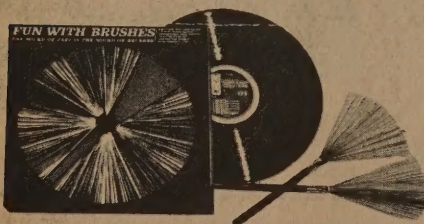
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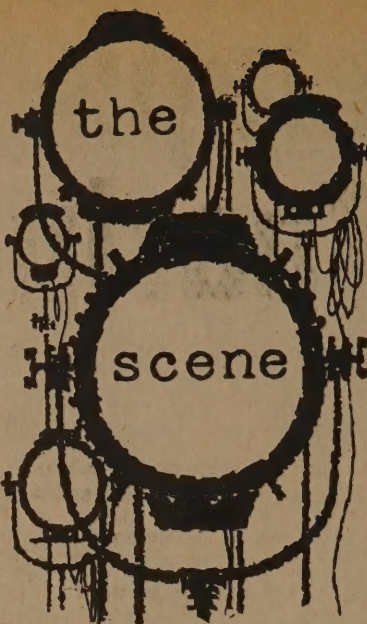
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The respected music trade magazine, *Billboard*, recently ran an article called "Fan Mags Snub New Disc Acts." Our own *Hit Parader* and *Song Hits* were accused of never giving write-ups to new performers.

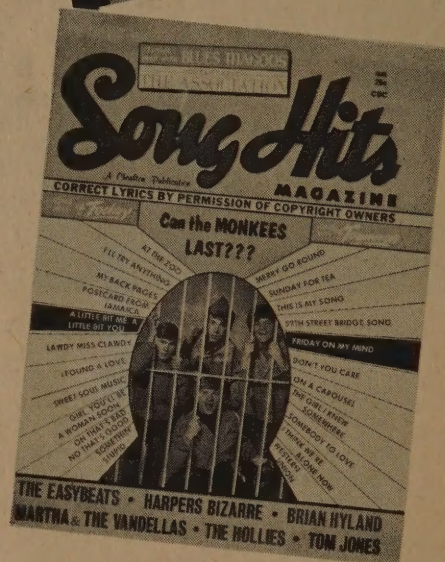
No one who's been reading *Hit Parader* and *Song Hits* regularly could include us among the fan magazines that are ignoring new disc acts.

We have never had a rigid "big stars only" policy. In fact, we introduce our readers to talented newcomers in every issue.

Hit Parader was the first, and in many instances the only, national magazine doing feature articles on underground groups like the Paul Butterfield Blues Band, the Mothers, the Blues Project, the Jim Kreskin Jug Band, Lothar and the Hand People and others who've never had a hit single but deserve some publicity. Most of them don't even have press agents.

We were so impressed with the Lovin' Spoonful when we first saw them at the Night Owl that we put them on the cover of *Song Hits* before "Do You Believe In Magic?" was released. Recently, members of the Youngbloods, Mothers, Blues Magoos and Lothar and the Hand People have been on *Hit Parader* covers.

We've featured many artists who have had only one or two chart records but still aren't established stars. The Youngbloods, Jefferson Airplane, Jimmy Castor, Buffalo Springfield, Blues Magoos, Royal Guardsmen, Chicago Loop, Bobby Hebb, Electric Prunes, Senator Dirksen, Spyder Turner, Los Bravos, The Happenings, Five Stairsteps, Love, Crispian St. Peters, Neil Diamond, Dr. West's Medicine Show & Junk Band, Keith and Jimmy Ruffin have received one-and-two-page spreads. Every month we feature at least a dozen newcomers in *Hit Parader* and *Song Hits*.



Performers without a nationwide hit record, such as the Phantoms, the Woolies, Just Us, Smokey and His Sister, Tim Rose, Debby Lori Kaye, the Magnificent Men, the Chambers Brothers and the Sparrow have been featured in our pages.

One aspect of teen music their article overlooked was Negro artists. Most fan magazines have never interviewed Wilson Pickett, Otis Redding, Muddy Waters, the Temptations, Lou Rawls, James Brown, Chuck Berry, Joe Tex, the Four Tops, John Handy, Jimmy Reed, or even the Supremes. We have. Most of these performers don't even have press agents to coax us.

We're not neglecting the fans who want intelligent, informative articles on the Beatles, the Monkees, Herman's Hermits, Rolling Stones, Mama's & Papa's, Lovin' Spoonful and other top stars, but we also want to expand the musical horizons of our readers. Their enthusiastic response (check our letters' column) had been very gratifying. □

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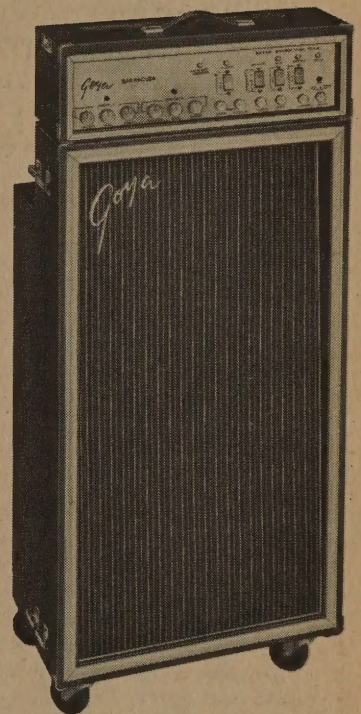
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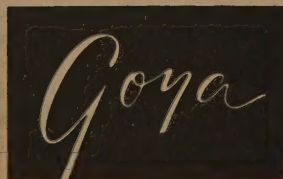
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DAVY JONES "we just want



Davy Jones -- the little Monkee with a big heart -- arrived in London via Nassau, wearing a battered black top hat purchased from a hotel doorman, and accompanied by his friend Stephen Pearl, who was once a journalist and is now a karate expert "for the use of!"

Davy is the Monkees' front-man, diplomat, humorist and honorary press relations officer for the group -- a kind of mini-McCartney to Nesmith's long-legged Lennon.

He prefaced most of his remarks like, "They tell me I should be a millionaire by Christmas" with "And here's something else you can't print" when I found him besieged by three hundred screaming girls outside the Grosvenor House hotel, and surrounded by BBC camera crews, pirate radio people, publicists and photographers inside.

Davy was reading a national newspaper report where he was alleged to have said: "Dad used to call me a cheeky monkey and now I am one." He looked pained!

"I'm sure I never said that!" he said, shaking his head. But he now accepts the fact that the Monkees have reached that unenviable position where quotes can be invented for them, and commercial enterprises present them with gifts.

"Like the Honda motorbike I've got. I've just had it modified to the tune of \$1,000 and now they want it back," said Davy ruefully. Then he smiled: "Which is cool with me because Triumph wants to give me one anyway!"

Monkee Jones is a good-hearted character. He gets his biggest kicks being able to look after his father financially and help those friends who knew him before his success.

He took the younger members of the Monkees' studio staff up to San Francisco recently to see the Monkee concert and maintains that there are a lot of other people he wants to take care of when the big money begins to come rolling in.

"So far we haven't really seen a penny of it," admitted Davy.

"A great deal of money has to be deferred over several years because of taxes, and things like record royalties just take time. The only one of us who has really had any big money is Micky, who got a fat cheque when he was twenty-one for "Circus Boy," under that child-actor's law which holds so much money in trust until you are of age."

Gradually the day's Press was melting away and Davy left the room to locate Micky -- "he's got about five hundred girls in his room!" and added consolingly: "I'll be about three hours!"

In fact, he made the return trip in under twenty minutes, to find we were down to a small nucleus in the lounge. This comprised Monkee-men Hugh Alexander from International Artists, and music publisher Cyril Black, from the ever-present, ever-watchful Screen Gems; Marion Rainsford, the Monkees' lady publicist via RCA Victor (who is much too nice to have to be nasty to all those fake Paul McCartney's ringing up for Davy), and an affable American photographer with a shiny head and the splendid name of Bob Custer. Not exactly intimate, perhaps, but Davy is a far-from-inhibited

Monkees, Music and & Mayhem

to make people happy"

By
KEITH
ALTHAM



conversationalist. He answered my questions with much zest.

Firstly, we dealt with the subject which most people appear to be ducking – the resentment felt very strongly in show business quarters that the Monkees are really non-playing puppets and have no right to their success as a pop group. (Before I get swamped with letters, may I say that the Monkees, in my opinion, are "what's next" and I go happily around with the wheel.)

"I can only speak for myself," said Davy. "I am an actor and I have never pretended to be anything else – the public has made me into a rock and roll singer. No one is trying to fool anyone!

"People have tried to put us down by saying we copy the Beatles. So all right; maybe 'The Monkees' is a half-hour 'Hard Day's Night'. But now we read that the Who are working on a TV series around a group. Now who's copying who?

"In our show we all play ourselves, with the exception of

Peter Tork, who plays a 'thick' and he's not. Pete doesn't really dig the teeny-boppers scene. Some fans wrote to him that they were watching his house through high-powered binoculars and now he has the curtains drawn all day!

"There are thirty-two Monkee programmes now completed and in about two programmes' time you should notice about 180 per cent improvement. We really began to get on top of it - ad-libbing and taking the script from the top.

"Originally, the show took five days to film. Now we've got it down to two-and-a-half. But people still have no idea how hard we work or they'd never put us down."

There has also been considerable speculation over how much the Monkees are masters of their own destinies. How much say does the group have? Or are they completely controlled by management? Davy side-stepped this one and, bearing in mind our company, it was forgivable.

"Look," he went on, "we're just out to make people happy and enjoy ourselves at the same time!" □

Monkees, Music and & Mayhem

PART II

BOYCE & HART/On

If you own the first two Monkees' albums, you know that Tommy Boyce and Bobby Hart wrote "Last Train To Clarksville", "I'm Not Your Steppin' Stone", "This Just Doesn't Seem To Be My Day", "Gonna Buy Me A Dog", "Theme From The Monkees", "I Wanna Be Free", "Let's Dance One", "She", and "Tomorrow's Gonna Be Another Day." Although Neil Diamond wrote two excellent Monkee winners more recently, Boyce and Hart have established the Monkees' sound: a unique blend of country-western and blues.

Let's get on with the conclusion of this interview and see exactly how Tom and Bobby create material for the Monkees.

JD: Bob, when you work on songs for the Monkees, do you use your own band to work out the arrangements?

Tom: Sometimes we do when it comes down to production but, when I'm writing, we hear the whole song in our heads. Before we go to a recording session, we know what everybody's going to do and we teach each person his part. We work it out for an hour or so, and sometimes they get ideas and change our original idea.

JD: Did any of the Monkees have to be taught how to play instruments?

Tom: Michael plays guitar, Davy plays guitar and a little percussion. Peter plays bass and he's very schooled on the piano. He had a lot of music theory in New York. Micky was starting to learn to play drums before he became a Monkee. He took lessons for a while and became much better. Micky used to play guitar and was the lead singer for a group called the Missing Links.

JD: Who are some of your favorite songwriters?

Tom: I like Barry Mann and Cynthia Weil and Jerry Leiber and Mike Stoller.

Bob: I like Burt Bacharach and Hal David.

JD: You also produce the Monkees. What exactly does a producer do?

Bob: A producer co-ordinates the whole thing. He calls in the musicians and tells them what instruments will be used on a particular song, what songs will be recorded, what vocal background is needed; and a producer actually conducts the date. He tells the musician what to play, he tells the singer what to sing and where to sing. He also



tells the engineer how to balance all the channels. It's quite a job.

JD: Are the Monkees making any attempts at writing their own material?

Tom: Yes, they are. Michael is the most likely in the group, but recently Micky has had some very good ideas. I don't think Peter or Davy write. Michael is good, though. He's country-western oriented.

Bob: "Steppin' Stone" was recorded along with "Clarksville," and there's still a lot of singles in the can that my band played on. But lately, the Monkees have been playing their own instruments.

JD: Where are the guys in your band from?

Bob: Jerry McGee is from Shreveport, La., and he came out to L.A. to work with Ricky Nelson. Larry Taylor is from L.A.; he used to work with Jerry Lee Lewis. Billy Lewis is from Santa Monica.

I don't know where the other guys are from.

JD: How long has the band been together?

Bob: I worked with these guys in different combinations and in different capacities over the last four or five years. We were part of a review that backed up Teddy Randazzo in Las Vegas. As the Candy Store Prophets, we've been together for six months. We played local clubs for about two months to get tight but there's no time for that now. We're recording a lot now.

JD: Tommy, will you form a band?

Tom: I might, but it will be different from Bobby's band. It'll be sort of slapstick. I already have a record on A&M where I did some yodeling. Bobby and I wrote it. I picked up the yodeling from my father when I was very young. He always listened to Jimmy Rodgers' rec-

Monkees, Music and & Mayhem

MONKEES, Music & Mayhem

ords, the old blue yodeler. I always wanted to bring back his yodeling. Herb Alpert really liked it but said it was six months ahead of its time. It came out before "Winchester Cathedral."

JD: *What do you think is the next thing to come in music?*

Bob: Trends are always coming in and going out. It's hard to say what will come in. Country music is always there. You don't really notice it, but all of a sudden there are four or five country songs on the pop charts. Nashville was always represented. I don't think hard rock is as predominant now. A lot of softer things are coming in, like the Association and the Innocence. And as for jazz, I don't know. They're playing an Eric Burdon song out here about a Cadillac. It has a jazz solo on it. I don't think jazz will take over, though. It needs a driving beat to tie it together, like Ramsey Lewis jazz.

Tom: The New Vaudeville Band has caused a lot of excitement. I don't know about the East, but out here Rudy Vallee is cutting records. Right now, I think people are doing what they want to do. There's nothing definite around.

JD: *Do you think guitars will ever be replaced by horns?*

Tom: I don't think guitars will go out completely. Sometimes one may be used more than the other. Horns are pretty much back now, though. They sound real good together.

Bob: I think both have always been here but horns are being used more and more now. The music business is branching out. You don't have to be limited to any one thing. For a while you had to cut a record with two guitars, a drum and a bass. But now you can use any instrument you want if it's an exciting and appealing sound.

JD: *Would you say the music scene in Los Angeles is different from New York's?*

Bob: It's different in the sense that in the East it's concentrated in two or three square blocks - Tin Pan Alley. When you go to your office, you pass fifty other people in the hallway and the elevator who are in the same business as you. It's faster moving because you're talking deals in the elevator. You're always seeing people that are thinking along the same lines as you. In Los Angeles, you have to drive from one office to the other and you have to make an appointment to see somebody. It's as exciting but not necessarily as fast as the East.

JD: *What are you working on now with the Monkees?*

Tom: We have three albums in the can right now. The records are having unbelievable sales. We've been writing, rehearsing, and recording day and night for three months. Suddenly they needed a lot of records - the demand was so great. We have about three or four smash singles in the can. We've taken a break for the last couple of weeks. We decided we'd take a little rest. But we've got lots of new ideas and we're going to start again full force. We never know what will finally be chosen as a single. We might still release "The Monkees Theme" because it's made a lot of top forty charts from the album. They didn't release Johnny Rivers' "Secret Agent Man" until a year after the show went on. So we have to have a lot of stuff in the can to choose from and keep up with the present demand.

Bob: In between we've produced some other artists. We cut Del Shannon for Liberty and we're going to be concentrating on ourselves as artists, too.

JD: *What was your first impression when you read the Monkees TV script?*

Bob: I remember I was laughing out loud and I thought that was kind of unusual for just reading a script. The concept of old slapstick keystone cops was very funny - the way they treated it. It's also very fresh and today.

JD: *How long can you keep coming up with fresh things for the Monkees?*

Tom: As long as we want to. It's no different from coming up with new songs for anybody. We tailor-make songs for the Monkees because we're like a big family now. We spent so much time together we're always on top of what's happening, so we have a good feeling.

JD: *Are you involved in the soundtrack music of the TV show at all?*

Bob: Sometimes they use our songs in different forms. They score them differently. Maybe they'll use "The Monkees Theme" or some of the songs from the album. The soundtrack will be variations of those songs.

JD: *Did you ever have to watch a scene and create music for it?*

Tom: We did for the pilot. We had to create three songs for three different scenes. When we did "The Monkees Theme," the scene started off where they were going down the street. So we pictured just four kids walking down any street in any town in the U.S.A. Just four buddies in long hair and everybody noticing them. So we just started off, "here we come, walking down the street; we get the funniest looks from everyone we meet; hey, hey, we're the Monkees." Then, later on, they needed a song for Davy walking on a beach by himself, very lonesome because he wanted to be hung up with a girl, and then he didn't want to be, and he loved her; so that's when we did "I Wanna Be Free;" and in the first show they had a final scene when the Monkees played at a dance. They tried to get the job all week. They needed a rock number, so we did "Let's Dance On." Sometimes they'll write a whole show around our song, like "Clarksville." They wrote a whole script for that song, but we don't watch many scenes any more because we're so close now. We pretty much feel what kind of songs they need. □

Monkees, Music and & Mayhem

MONKEES

"Print that," says the director. "It's great. We can use every second of it."

Davy Jones looks pleased. He loves ad-libs — so do the other Monkees — and if the production team around the group weren't like-minded, many valuable hours of filming would have been lost these last few months.

The order to print the film just shot is proof of the spontaneity of the Monkees' 'Scene.'

For, in the sequence, Davy:

1. departed from the script,
2. moved in the wrong direction
3. smiled when he should have been serious and
4. cracked a couple of quick blue jokes, unintelligible in America but all too clear in England.

However, the director says, "Print that," so the sequence will be printed in "living color" and, in all probability, used in one of the episodes of TV's "MONKEES."

This foursome is remarkably adroit in the studio. They respond to each other with an instinct that's surprising when you remember that they didn't become Monkees because they were friends, but because they were hired by Screen Gems, the production company who advertised under the heading "Madness! Auditions! Folk & Rock, Musicians-Singers."

Out of the hundreds who answered the advertisement, four were chosen and they are here in this studio today: Davy Jones, Mike Nesmith, Micky Dolenz, Peter Tork - The Monkees.

Sensations of 1967. Carefully, skillfully, deliberately pre-packaged to make a fortune for their sponsors, producers, record company and associated merchandisers.

The group itself will also build substantial bank accounts this year from royalties on record sales, and no one should begrudge them this new wealth for all of the Monkees have worked hard, waited a long time and been very patient on the road to success. All have been near to starvation at some time or other.

Here in Studio Nine, at Screen Gems, by Sunset Boulevard in Hollywood the cameras are rolling for an episode to be screened in England some time in the summer.

Sammy Davis came in an hour ago. He was filming in a studio nearby and he asked to meet the new raves of the world's youth.

Bert Schneider, producer/founder of the Monkees — he is the son of the President of Columbia Pictures — introduced Davis to the four boys and he nodded to the cameramen: "Keep 'em rolling."

Clowning, shadow-boxing, face-pulling, dancing, hand-shaking, the brilliant Davis, long-time song-and-dance man, leaped around the set with the four wild boys.

Every moment of the action was filmed and that footage too will be printed — and saved. You never know when it will come in handy — for Sammy Davis or for the Monkees.

Davis has gone back to work on his own set now, and on the Monkees' set Davy Jones is still "misbehaving," inoffensively. He is much given to imitating W.C. Fields, greatest of the old vaudevillian movie actors of the 1930's. He is a good mimic and his Manchester accent greatly intrigues



Monkees, Music and & Mayhem

On The T. V. Set.



the Americans. It gives him a mystique which is always a help in this jaded movie capital.

This is a happy studio -- there is none of the alternating languid boredom, ill temper, or displays you find on other movie/TV lots.

It is one of the few sets where normally-inviolate rules are broken. Several of us are talking and laughing while the action progresses. This is part of the Scene. There are many visitors -- several girls. Teenagers -- with special permission -- are allowed on the set. Visiting stars -- and there are many of them -- are encouraged to bring their children with them. The Monkees are very pleasant with guests. Not studiously so -- just natural and relaxed.

Not so long ago a trip to the "Uncle" set or the "Batman" studio was the major TV prize-visit for young people over here. Now the Monkees have taken over. They are the hottest thing in America.

At this moment, in this cheerful, brilliantly-lit studio you'd never know they were stars.

"Woolhat" Nesmith is lounging in a chair signing autographs, not bothering anyone. He is a dour young man, very honest and direct with the cool appraising stare of John Lennon. Nearby, wearing a football helmet, stands Peter Tork. He is talking to a sun-bronzed blonde of about seventeen. She is staring into his eyes as if he were the Prince of Peace. His own attitude is simple and relaxed, and he has a wide grin very unlike the Prince of Peace.

Micky Dolenz -- former TV "Circus Boy" -- is sipping coffee from a paper cup, and Davy is serious this moment, talking to director Robert Rafelson who listens intently.

Both Rafelson and Schneider are good listeners. They respect the views of the Monkees and the Monkees respect their producers. It is a good Scene.

Often, on set, the Monkees are told just, "go crazy, do whatever you want." And the director has the sequences shot with a hand-held camera -- in the manner of "Hard Day's Night," on the success of which the Monkees TV series is unashamedly based.

Today they have impersonated bullfighters, drunks and giraffes, fought Indians, escaped from wild gypsies. Other actions -- not suitable for public viewing -- have occurred off-camera. It is all great fun.

It is also hard work and the Monkees are having a full day.

It started at 8:00 a.m. and it will go on until dusk. All of today they will spend indoors, but tomorrow there are plans for The Ranch, the fixed outdoor Screen Gems location on which technicians can build a desert, a jungle, a London street or a Mexican fiesta -- whatever is wanted.

Schneider and Rafelson make sure that the Monkees are not troubled in their off-duty hours. They have learned many lessons already, and unlike any previous pop group -- for Monkees are unlike any previous pop group -- these four boys will not be subjected to excessive touring, fan-club, press or photographic demands.

They are human beings, said Schneider, and they will so remain.

The evidence in the studio today suggests that they will. □

Monkees, Music and & Mayhem



By Keith Altham

We walked through the cold night air from his new Wimbledon home, and the boy who calls himself "the last of the English minstrels," talked of those composers who are "beautiful people with something to say." The snow flakes drifted down, settling on the creamy fur of "Sugar" — Donovan's Afghan hound, recently rescued from the Battersea Dogs' Home by a friend — which he held on a tight metal leash.

He talked of Tim Hardin, the man with the broken voice and the broken songs, who wrote Darin's "If I Were A Carpenter."

"Timmy gets right into what he has to say," said Don. "He puts real feeling into his songs, but he's nothing like his songs when you meet him. I can see him going over big here, with an orchestra and him in a 'dickie' and bow-tie — people would dig him then."

Of Paul McCartney:

"Paul is on my record of 'Mellow Yellow' somewhere. I went to the Beatles' 'Yellow Submarine' session and helped a little with the lyrics.

"When Paul arrived at the 'Mellow Yellow' session, he made some comment about my still being hooked on 'yellow' and stayed along for the session. In the middle of the take he suddenly yelled out, 'Mellow Yellow' and it's still there on

DONOVAN, at home & under the sea.

the single, somewhere.

"The secret of 'Mellow Yellow's' success in America has been that it is a driving song. You have to have these things in mind when you write for the U.S. A great many of the discs are heard on car radios, and if the music is not sympathetic to the driver, one push of the button and he's on another station. You can almost change gear in time to 'Mellow Yellow'."

Back in the house Don changed into blue jeans and a sweater and brewed tea close to a large open copper fire in the big dining room.

It was an interesting room with some incredibly intricate sketches done by Gip, in colored Biro's on the wall: a painting of a woman in pastel colors with a rose bush entwined about her and a drawing of the Mad Hatter propped behind a writing desk. There was a china serpent on the coffee table, a mushroom-shaped lamp in gold on the dining table, set with colored stones which played patterns on the ceiling, and the inevitable guitar propped in one corner.

There were two large bookcases stacked with everything, from Wordsworth, Grimm's Fairy Tales and children's tales to Marine Biology, which is Don's current obsession.

"There are so many people reaching for the stars, but I find all this rocket-to-the-moon business so predictable," said Don. "I'm finding my interest in inner space — the undisclosed mysteries of the seas.

"I have a whole library on the subject of marine life. Some day I am going to form my own little team and lead an expedition with a bathy-scope fitted with one of those under-sea searchlights and I'm going down to look!"

Occasionally people walked in and out the room — young men or young women — I was not introduced, but it didn't matter: they were young people with nice smiles which made me feel I was not intruding.

"Do you mind if I play you some of the tracks for my second LP 'Mellow Yellow'?" asked Don.

I listened to "Hampstead Incident" — a tune of "mists and suns and starlight," which was pretty. I heard Donovan, the modern jazz singer, on "Side walk" on which he has jazz giants like drummer Phil Seamen backing.

There was a tribute to folk singer Bert Jansch called "The House Of Jansch" and "Museum," a song about a young girl making a rendezvous under the big whale in the Natural History Museum.



"Young Girl Blues" is a number written for Julie Felix and he played it to me on guitar so that I could hear the original lyric -- one or two lines have been changed by the powers-that-be. There was another colorful song called "Sea And Foam."

"That's all about when I was in Mexico," said Don. "It was beautiful out there. We took a little boat out at night, and when you dipped an oar into the water, it sparkled like a million diamonds in the night -- that was the plankton, little tiny living creatures."

"I wrote a song about Greece when we went there. The guy who is now doing my arrangements is John Cameron. What John does for me is to find sympathetic settings for my lyrics and paint musical pictures around them."

Going back to the album, Don said: "I can't wait for it to be released. We're still a little hung up on the Sunshine album here in Britain, but Allen Klein is sorting that out for me."

Our conversation was shattered by Gipsy Dave, who was disposing of a plate of baked beans on toast, and with great

gusto was scraping up the juice on his knife.

On noticing our concern for the plate, his face split into the most beautiful of smiles and he proffered the culinary advice: "Always put a knob of butter and some milk in with your beans."

Having disposed of his meal, Gipsy sat to play chess at an exquisite set of carved little wooden Egyptian figures on a marble base. A young man appeared to have materialized for the purpose of opposition.

"I bought that set in Paris," said Don, "it's beautiful!"

Future plans for Donovan include his adaptation to guitar of a number of Shakespeare's sonnets for a production at the Old Vic of "As You Like It" in March.

"It's quite likely I will appear in the role of a minstrel and sing them myself," said Don, "I'd like to help convince others that Shakespeare wrote for the ordinary people, not just the court."

"He's been taken away by the upper classes as a playwright exclusively theirs -- I'd like to help give him back to the people again." □

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.....TURTLES..

Every day we go into our rooms and kick ourselves once or twice thinking about songs we've turned down.

We could have had "Eve Of Destruction." We said "Naw! It'll never make it. Too radical. The public doesn't want to hear protest."

A week later it was out and went to number one. We cried all night.

We were going to release "Little Tin Soldier" by Donovan as a single. But we thought it was too much of a change; it was never going to make it and no one would release it. Donovan released it.

Bob Lind wrote two songs for us,

"Drifter's Sunrise" and "Mr. Zero." We had dubs on them; we said, "We've got to record them before anybody else does because they're utterly fantastic." We got too hung up on another record and on touring, and we didn't have enough time to record them; so Bob put them in one of his albums instead and they came out beautifully.

Another time Gordon Waller of Peter & Gordon wrote a number called, "Wrong From The Start" for us when we were on a tour together. We recorded it and were going to release it; but we slowed down a little, and Peter & Gordon put it on the back



...The Hits We've Missed!.....

by The Turtles

of "Woman."

One of the biggest blows we've ever had was with an obscure folk song we recorded on our first album. We got it from the obscure first album of the Modern Folk Quartet. The song was "It Was A Very Good Year" and our version came out beautifully. But we already had another song planned for our next single, "Let Me Be," so that was released. "Very Good Year" was to be our next single. Then Frank Sinatra sang it on his TV special; the next week it was out, and it was a smash for him. We released our version in Canada.

We constantly kick ourselves over stuff

that we missed out on. But you can't sit and brood about it.

Lately, we've done something we're very glad we did. There were a large number of songs in our repertoire that were good but not great. We revamped them and updated our entire repertoire.

It's something a lot of groups don't want to do because they feel they know a song pat and that's it. But we changed them -- not only to make them more exciting to our listeners, but to give them a more fresh and exciting feeling for us.

We're tired of seeing groups do someone else's hits, unless they have a com-

pletely new approach to it. Like, there are a couple of Beatle tunes that we've completely revamped, put in different harmonies and changed the instrumentals, and they sound like completely different songs. It's a very exciting part of our act. We enjoy doing them a lot.

There are some numbers we get excited about doing on stage. Even if it is somebody else's song, you can re-style it and make it your own.

Like, often we finish a number and look at each other and smile and say, "What's next?"

That's how we stay happy together between hit records. □



PAUL REVERE,

You want stories on Paul Revere and the Raiders? We got stories on Paul Revere and the Raiders --- all of them except Mark Lindsey. You must know everything about him anyway - right?

Herewith we begin our series on the Raiders with the leader himself, Paul Revere.

Don: How did you get interested in music?

Paul: I was brought up in a church-going family. The only form of music we ever heard was the singing on Sundays. We lived on a farm and I had a beat-up old radio, but there was a lot of work to be done and there was really no time to listen to music.

Then my mother, who used to enjoy playing piano when she was young, talked my father into buying one. She used to play re-runs of all the church music.

One day a hip daddy came over and he whipped out some boogie woogie on the piano. It really impressed me because it was something that I could really feel. I was impressed with the low notes on the piano. That was the thing that stirred me.

I tried to imitate it. I spent all my spare time in the house imitating what I'd heard. I made it a point to listen to the radio a lot, trying to pick out records that had piano parts that interested me. I'd try to duplicate them.

My background was simply rhythm and blues, boogie woogie and Negro-influenced songs. It was just self-entertainment - fun for me to do - until I got into my teens and rock and roll was making a major impression on the world.

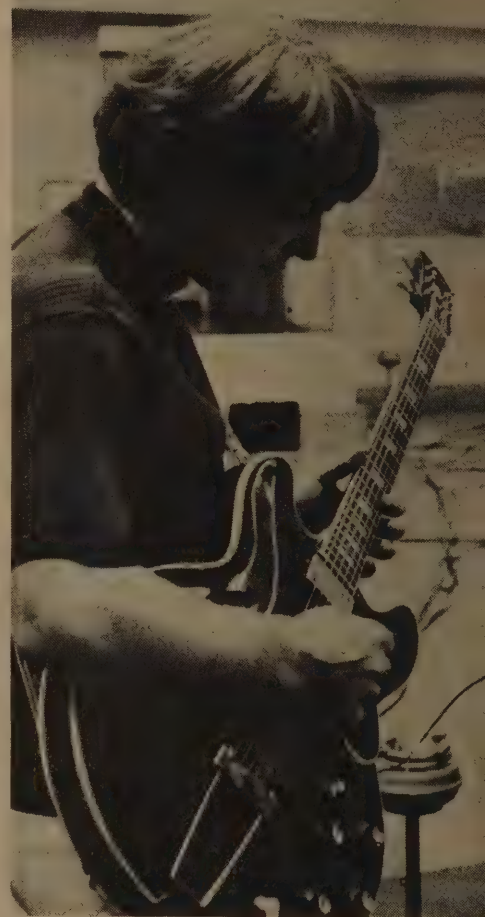
The first songs that I liked were by Bill Hayley & His Comets. They had a thumping beat and it was the first music geared for the kids' ears. I sat down at the piano and played the songs they had recorded. I could hear the whole band going in my head even though it was just me playing.

Elvis Presley's first records always had a boogie woogie type piano in the background. That gave me a new spark because it was something I could duplicate myself, sound-for-sound.

Then Jerry Lee Lewis came along. I was really enthused because he had a sound that I could play naturally.

Our road manager just got, from Sam Phillips for me, everything that Jerry Lee Lewis recorded. Many are collector's items, including some he released under different names.

When I started playing with guys in school, we did a lot of Jerry Lee Lewis



Harpo recently left the Raiders. Bye!

stuff. I'd hear about guys who played guitar and I'd invite them to my house. But it was strictly an amateur doing-it-for-the-fun-of-it-type thing. We never intended it to lead to a group, but it did. The guys I played with in school never took it any further, but eventually I met the guys who are with me now.

Don: When did you start to develop original material?

Paul: In the very beginning, everyone in the group was trying to come up with original songs because we'd been told that to be a recording group you had to come up with original material. Doing a song that someone else has done, even if you do it differently or better, isn't acceptable because the original



Business comes First!



Phil Volk and Paul play a merry tune on their recorders. Next month meet Freddy, the newest Raider.

version still sticks in people's minds.

Don: *How do you write songs?*

Paul: I used to spend a lot of time dinking with melodies. I tried my hand at words, but words seemed to come easier to Mark. It just seemed to be a natural thing with him. Maybe it's because he's always been a lead singer and part of his job is memorizing words to songs. After doing this for years, you get to know how songs are constructed, what makes sense and what you can get away with. While I might tend to put too much detail into a story line, Mark can sum it up in a four-word sentence.

I used to come up with musical ideas

that felt good to hear and Mark would add the words. Sometimes we'd make changes in the melody to go along with a certain line.

As the group started getting bigger and bigger, and the business end became a bigger burden, I found that I had very little time to spend meditating or playing around on the piano or doing a lot of the things I used to enjoy.

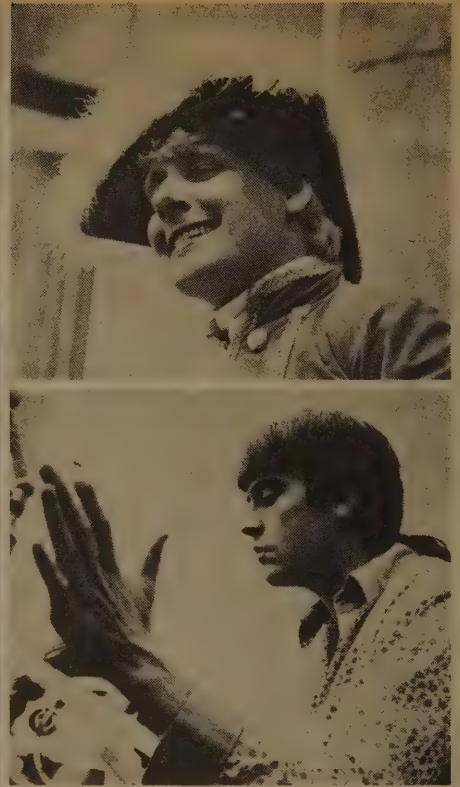
Running an organization that covers as many areas as ours does makes it impossible for me to sit down and write songs. Now, I leave that to the rest of the guys. Our arrangements are done by our producer Terry Melcher, with fringes of everyone else's ideas.

Don: *What other changes has success brought?*

Paul: I've lost some of my enthusiasm for playing. Partially, it's because now I have to play the organ instead of piano. Of course, our concerts are an exciting experience and the excitement makes up for the kick I used to get out of beating on the old piano.

But musically, I definitely prefer the piano ten hundred to one over the organ. I've never liked an organ sound and I never will, but I'm stuck with it because it's the only thing that's portable. It's the most practical thing to play when you're touring as much as we do. Touring is 90% of our bread and butter.

It makes a little bit of sense to try to include the sound you have in-person on your records, so you can come close



The Raiders have been getting gold records for lots of albums like "Midnight Ride", "Spirit of '67" and their latest, a collection of greatest hits with color photos and stuff. Keep those dollar bills pouring in, kids.

to duplicating it. But my true love is piano, which we don't use any more.

Don: How did you develop your lively onstage routines?

Paul: That goes way back to the beginning, more than seven years ago. I always thought an act should put on a good show.

I once saw a stage show - it wasn't a rock and roll show - with Pinky Lee. He used to be a kid-entertainer. I'd never seen a harder-working guy in my life. He finished wringing wet. He jumped and ran around, and I was so impressed that he had put himself out physically to the hilt to entertain the audience.

That's one thing I've always stressed with the group from the very beginning: Always look like you're putting something out. Don't get so intricate in your musical playing that you're just playing for yourself or for another musician. Always keep in mind that the majority of the kids want to be entertained and they'll be watching more than they'll be listening.

At first we were pretty primitive in what we were doing on stage, but eventually we got an organized chaos going. We've always had activity on stage.

It wasn't something I had to tell Mark to do. It came completely naturally to him. It's impossible for this guy to sit still, stand still or go without talking. He's continually an atom bomb. He's

going full-time. When he gets on stage, this is exaggerated ten-fold. Even when he could play only one note on the sax, he'd lie on his back and play that one note until he was red in the face.

Don: Why are you so involved in the business end of things?

Paul: I feel that it's my duty to channel every dollar that's being spent on the group or because of the group, to the group. After all they've been through on the way up, they deserve it.

There are a million outstretched hands trying to profit from us - like selling pictures or books, or packaging shows, or taking our music publishing from us. I'm trying to funnel everything into the organization so we can get what we deserve. There's no sense in our supporting fifty different people or organizations who are making bread off our efforts.

I spend a full-time schedule consulting with Jerry and Roger and our business managers to try to keep everything contained in the group. We try to control as much of every dollar that's spent on the group.

I would rather that the other members of the band didn't get involved in this because it's depressing and a real mental hang-up. If they can devote their lives in the group to entertaining, to writing and performing, it's important

because, if we ever lose that, we have nothing left. I've taken on the other responsibilities to guide the group.

Don: What do you do to get away from all the problems and pressures of your business activities?

Paul: I know I couldn't stay as involved in the business end without wanting to give it all up if it wasn't for my family. That's my only consolation. My wife and two children are the reason I'm trying to accumulate so much money. I want to give them some security. This keeps the business end from becoming a drag.

If I was single, I don't think I could concentrate the way I do on the business end without blowing the money and not being concerned about trying to corner every dollar for the group. I would probably let everybody that comes along take a share of the money to lighten the load. I've seen a lot of groups do that.

But there are a few people I respect for being really sharp businessmen. Dave Clark is one. He's guided his group well. He's aware that Mike Smith is probably the most popular member of the group and he capitalizes on it the same way I try to capitalize on the boys in my group. It's an important thing.

There has to be a purpose for everything or I wouldn't do it. □



by VALERIE (WHO?) WILMER

"Townshend, you don't have to destroy to create!" screamed a recent headline in *Melody Maker*, the British pop/jazz weekly. And underneath this frightening banner a letter continued:

"Pop stars are renowned for their moody temperament, but Pete Townshend went too far at the excessively violent climax to the Who's act...He went into unparalleled frenzy and using the guitar as a sledge-hammer, sent amplifiers toppling across the stage amidst clouds of smoke, sending hangers-on scurrying for cover. The whole audience reared back from the stage in absolute terror. Excitement on stage, yes, but violence which threatens to involve fans - no, thanks!"

Thus wrote an outraged member of the British public, now presumably an ex-fan of the Who. Well, there's nothing new in Townshend's "happenings." The Who were one of the first groups to use auto-destruction on stage when "psychedelic" was as rare an adjective as "phantasmagoric." Lead guitarist Pete often acts as though his entire "raison

d'être" is to smash up the most expensive and coveted equipment in the game.

The Who have been chopping up stages, amplifiers and the best of guitars for the past three years, and they were, in fact, in danger of dropping out of the public's eye and ear when the current wave of psychedelicmania swept them back to the forefront with a vengeance. The only thing is that while participating in the booming spate of "freak-outs" being enjoyed by the London scene of late, they must have also had the superior "been here before" feeling.

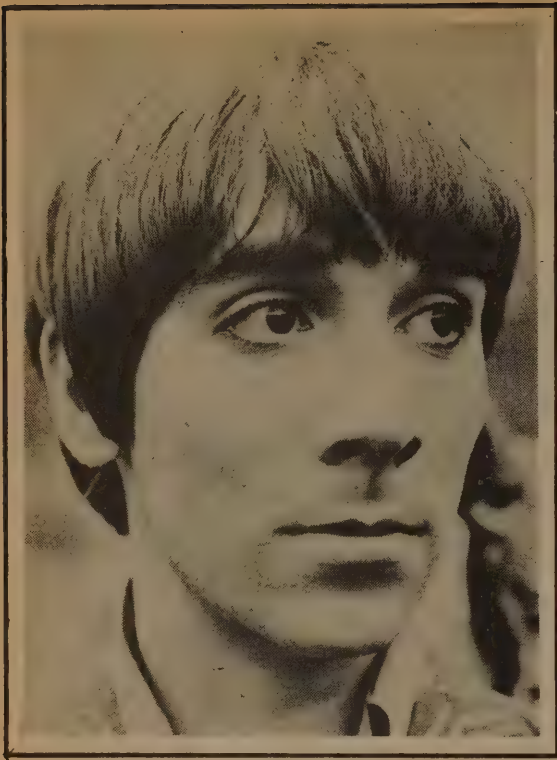
So - who are the Who? Or is it, why are the Who? Apart from the well-known Pete Townshend, collector of hi-fi equipment, son of a famous saxophonist and owner of the biggest nose in popdom, the Who have the blond Roger Daltrey as their lead singer, a bass guitarist with the improbable name of John Entwistle and an uncontrollable "looning" drummer known as Keith Moon.

The idea of getting any four members of any beat group together at

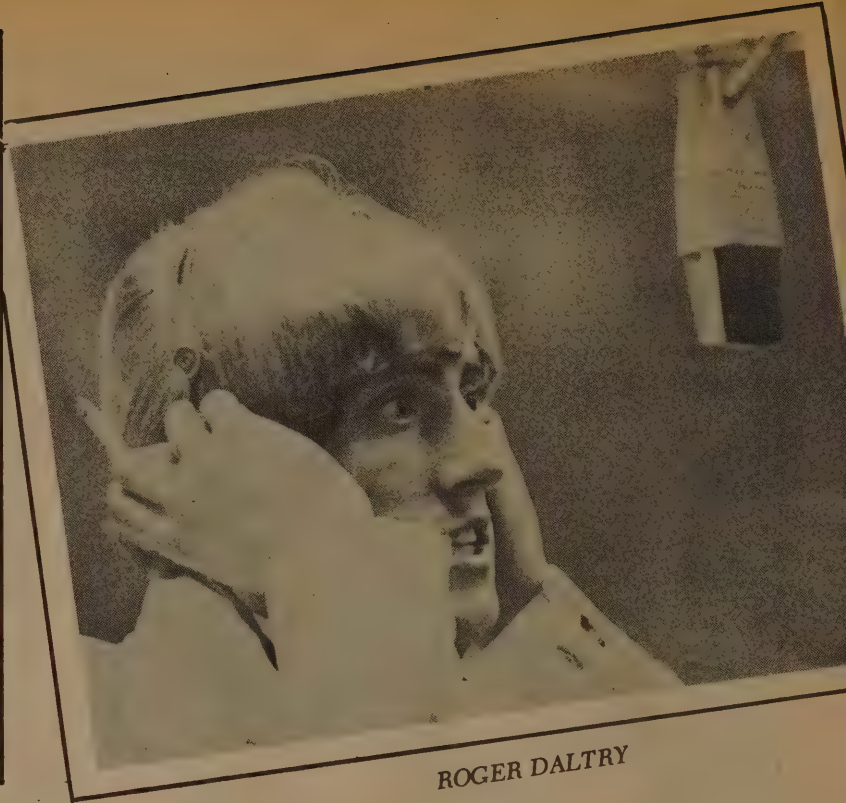
any one time is, as any fool knows, inconceivable, even if they're getting paid for it, so your faithful HP reporter had to be satisfied with the company of Messrs. Moon and Entwistle, one plate of soggy ravioli and chips, a succession of cups of tea and coffee and half an hour of hysteria in an attempt to find out something of how the Who ticks. I'm not at all sure that I found out anything, but it went like this:

They were late as usual - I mean, have you ever heard of pop people being on time? They arrived in a beautiful Bentley, completely disfigured by being sprayed silver and purple. (Silver and purple on a Bentley?) They wore interesting clothes. We went to a restaurant - I talked, Keith Moon laughed. (He has quite a fetching laugh, really.)

Until recently, I discovered, Pete Townshend was the only member of the group to do much writing, but in recent months the Entwistle-Moon syndrome has managed to write a few numbers between them, and even Roger has penned one of his very own.

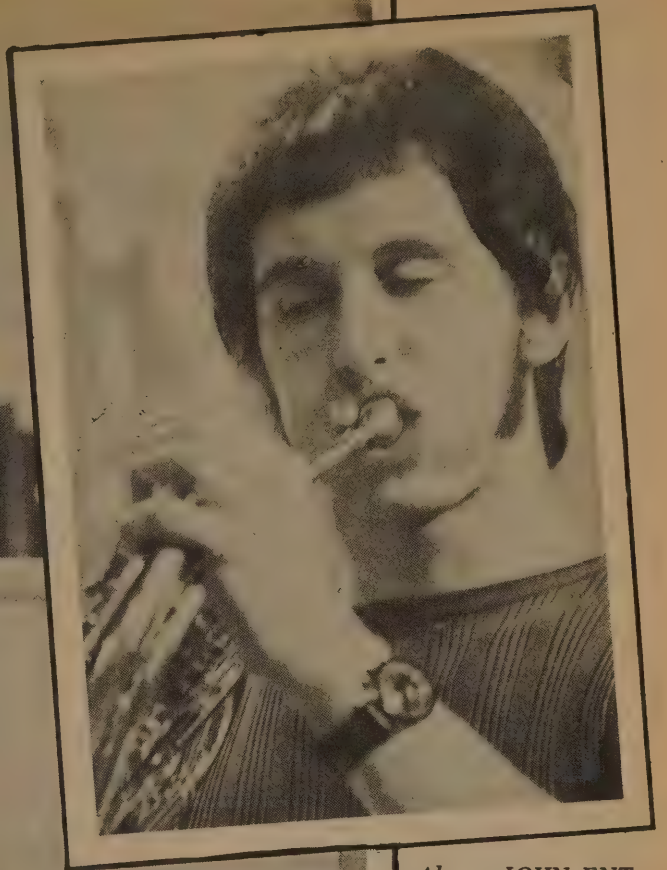


KEITH MOON



ROGER DALTRY





Above, JOHN ENT-WHISTLE. Left, PETER TOWN-SHEND.

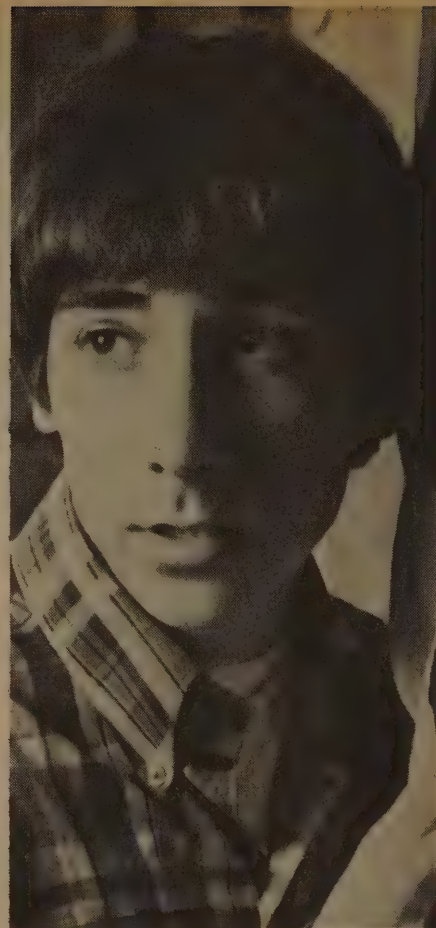
22-year-old John, whom I'd always heard referred to as "the quiet one" of the group (one sometimes wonders if there is a group in existence *without* a "quiet one"), has been playing music since the tender age of seven. He considers that a knowledge of music theory and a two-year spell playing French horn with the Middlesex Schools' Orchestra has helped him with his career and also given him what he describes as a "classical taste" in pop music. John is now the proud possessor of no less than nine bass guitars, two trumpets, an electric piano and a French horn that is worth

200 pounds (that's around 600 dollars). Armed with this formidable collection of instruments, he has found that the most satisfying aspect of his life in music is to sit down with a tape recorder and compose songs with such unlikely titles as *Boris The Spider*. His preferred method of composition is to initially record the melody line on the French horn or trumpet and then fill in the harmonies with bass guitar, guitar and piano.

John, who gives the impression of spending a lot of his time in thought (even if he does have a predilection

for soggy ravioli), feels that the guitar is rapidly losing its importance as the be-all and end-all instrument in the world of pop. "All you really need is a melodic instrument," he said. "I can't stand big sounds on records; I think the Beatles' things with strings would be much better just with brass and using a vibrato."

Because John and Keith are very close friends, whenever one of them gets an idea for a song, he rushes over to play it to the other for his comments. "When I finish a number, I ask Keith if he likes it," explained



John. "The others go their own way."

Keith's main contributions to the heritage of popular song of the 'sixties are *Cobwebs and Strange* (really!) and *I Need You*, two numbers on the Who's most recent album. Only 20 years old, Keith is generally regarded as one of the kings of British beat drumming, and his arrival and survival with the group marks their three and a half years of professional playing. Before that, the group had been in existence for another three and a half years but on a semi-pro basis only. In between the hysterical laughter I found out that Keith has no interest in listening to the work of other drummers, wants to continue laying down his own style, continue as a member of the Who and, if the group should split, form a combo with John.

John is particularly interested in whatever he writes having "a very powerful bass and drum bit," and his own numbers have this feeling. As far as the actual content of his songs is concerned, John describes them as having "humorous words with a sad tune. It's sort of sinister in a way because of the subjects. One of my recent ones is about an alcoholic who has an illusion of another man sitting down drinking with him, and another is *I've Been Away*, which is about someone in prison for a crime his brother committed."

He feels that the words of a song are important because they are eventually appreciated, "Even if they notice the overall sound first and listen to the words the third time around."

And that, believe it or not, is all I could find out about the Who! □



by Miranda Ward

TROGG TROUBLES



"I've had enough - we've been going virtually non-stop since 'Wild Thing' happened - I'm fed up with being associated with the pop business as most people think of it today!

People automatically presume that every pop singer is a junkie - especially

the long-haired ones! The looks I got the other night when I took a couple of aspirins in the dressing room to try and get rid of a headache! It's bringing me right down and hurting my family. On a trip to Holland recently we were kept in customs for hours and all our luggage searched..."

For three weeks only manager LARRY PAGE was aware - he and CHRIS had many long discussions but CHRIS was adamant; so a rush press conference was called for CHRIS to make a statement. It was the first that the other three had heard of it - and PETE AND REG had to restrain RONNIE, who lost his temper and tried to thump CHRIS! Then REG walked out and refused to speak to anyone for a couple of days! There is hope, tho'. The other three have now calmed down - they and LARRY are trying to dissuade CHRIS. Technically he could be forced to stay - LARRY holds contracts that don't run out for another four years - in fact, CHRIS would not be held against his will - as obviously it would affect the group's morale. But everyone is painfully aware that CHRIS would be very difficult to replace!

HP First Again!

You first read about them in HP (May issue). Since then they have become the talk of the town in London, and caused quite a stir with their first record, "Arnold Layne" - a very weird and indeed one felt a somewhat BEATLE-influenced number...it'll be with you on the Tower label.

Whilst their single was shooting up the charts, they were spending many midnight hours in the studios cutting tracks for their first LP. One of the many pop personalities who dropped in on their sessions was PAUL McCARTNEY...he is raving about them. Them? THE PINK FLOYD.



Bits & Pieces

MAMA CASS was over here - but after only a relatively short stay she realized that she wasn't quite so hung up on the London scene as she had thought. So once again she packed up all her worldly goods and returned to the sun, surf and sounds of the West Coast - L.A. to be exact. Now I hear that MAMA MICHELLE and PAPA JOHN are planning a short visit to London...

The guy who kept the BEATLES from number 1 on this side of the Atlantic... ENGELBERT HUMPERDINK...with his chart buster "Release Me." What's the betting that the first time you heard of him was in HP??? (December issue!)

That STONES FILM!

The film that was forever being "postponed" has now been definitely cancelled...

"It would have kept them out of the public eye for far too long at one go!" was the official comment I had from their office...funny they hadn't thought of that before!

But three cheers for the STONES for NOT dishing us out something third rate...after all the speculation on their film it must have been quite a bring-down for them to admit defeat and cast their plans aside! But now that the heat is off, maybe someone will come up with some good ideas for a script. Whilst there's life - there's hope!

JIMI HENDRIX of the WALKER BROS.

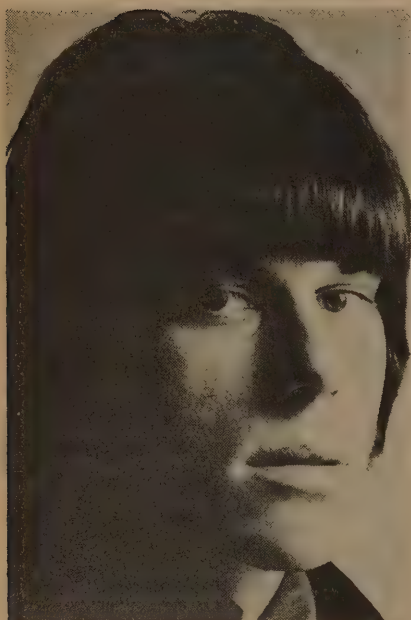
On the first night of the WALKER BROTHERS/JIMI HENDRIX tour, as JIMI was going into "Purple Haze" (his most recent single over here), his guitar burst into flame!

"I have this old Fender, with only three strings, that once I've got tuned in and going, I can control with a foot-pedal to get a continuous feedback whilst I play my other guitar. On the first night, as I was starting the old Fender off, something shorted and the plastic scratch plate caught fire!"

The curtain was brought down somewhat prematurely and JIMI was taken to the hospital..."I only kept the bandage on for the next day - I can play, but it hurts a bit. I'll survive, but the old guitar has had it!" Commented manager CHAS CHANDLER:

"It's hardly surprising really - that guitar has had a lot of bad usage... JIMI got carried away on a gig in Hamburg recently and chucked it right across the stage! It was the guitar he got when he first came to England - and he is a somewhat aggressive player!"

JEFF BECK DISASTER



Bumped into ex-Yardbird JEFF BECK and before I knew what was happening, we were sitting down over a quick cup of coffee for a chat; I hadn't seen JEFF for a long time. Everyone has now got used to the idea that he's left the YARDBIRDS to go solo. He cut a record, produced by MICKIE MOST, and then deserted England to run around the continent for a holiday. Then out of the blue he received a message from manager PETER GRANT to come back to London to go on tour with ROY ORBISON and THE SMALL FACES... "I hadn't played properly for about three months and I only had a week's notice. I couldn't exactly go and do a DONOVAN, so I had to run round trying to get a group together and rehearse an act, all in a matter of days. The opening night was a disaster. By the time the curtain went up I knew everything had been done in too much of a hurry for it to work out. I was scared stiff and wanted to run away but the stage manager was standing in the wings; then to top everything the amplifiers went in the middle of the act. It was all too much and I quit after the first night. My first solo single, "High Ho, Silver Lining," has just been released but I am dodging radio and television shows and escaping to Los Angeles for a couple of weeks...don't say you've seen me because nobody knows I am going."

We then finished our coffees and JEFF left to catch his plane - after I had promised to pick him up at the Airport on his return. At the ungodly hour of 7 o'clock (on a Sunday!) two weeks later I went to the Airport to meet a much healthier and happier-looking JEFF. After shoving cases into the back

of the car, we started the drive back to his flat.

"Do you mind if we do a slight detour and drop by an old mate's flat? Only he has been looking after my dog (a six-month-old pedigree Afghan Hound called KEHM KARAHN, affectionately known as Pudding). I can't wait to see him again - he is the only thing I have really missed in the last two weeks." What could I do? We headed for his friend's flat. Eventually many hours and innumerable cups of tea later we got to JEFF'S flat. With a bit of manipulation we managed to get ourselves, dog, three cases and a paper bag of dog food, bones and his ball into the lift and rose to the eleventh floor. As the lift doors opened, Pudding leaped out - obviously as excited as JEFF to be home. It was with some difficulty that we opened his front door.

"I remembered to leave a note for milk to be delivered today but I forgot to cancel the papers and in two weeks they've piled up on the other side of the door." Once in, Pudding explored the flat whilst JEFF leapt around, turning on the heating, the gramophone, checking to see he hadn't been burgled, and unpacking all in the space of a few minutes... "now the fun starts - I went to the local Supermarket this morning...no, yesterday - oh! I don't know when I last got up" (The time factor of flying over the Pole had rather thrown him.) "and bought an enormous bag of groceries, hence the extra suitcase; so now we can have a breakfast of American goodies." So saying, he produced an enormous brown paper bag crammed full of cereals, yogurt, jam, a currant loaf, four boxes of chocolates and big cartons of chewing gum...it was one of the best breakfasts I'd ever had.

Whilst we ate, we listened to the new albums he'd brought back, the majority of which was Little RICHARD'S stuff. Pudding by this time had curled up in his usual corner. JEFF then got carried away and tried to play "High Ho" backwards by moving the turntable around with his finger.

Unfortunately, it was too much for a sensitive gramophone and the needle broke! He nearly burst into tears of frustration - being a Sunday, he couldn't get a new needle til the next day. He soon recovered, though and I left him trying to decide whether to go to bed and make up some sleep or to take Pudding for a vigorous walk.

At some point in the proceedings he had told me that now that he was back in England he was going to sit down and concentrate on getting his new group together and rehearsing seriously with no great panic. He seemed fairly confident of the future and being more than an adequate musician/guitarist, I see no reason why he should fail.

QUOTE of the MONTH

Holly Graham Nash said:

"Ideally I would love to form a vocal group with MAMA CASS and BYRD DAVE CROSBY. I know there would be problems with DAVE, but his voice more than makes up for it! Obviously we couldn't do it because we are all committed to our own scenes, but it would be a gas...and I'm allowed to dream, aren't I???"

Ex-Animals News!!!

CHAS CHANDLER is engaged! The lucky girl is 20-year-old ANN CHARLOTTE LEXEN from Gothenburg, Sweden.

"I met LOTTE about two years ago when we (The ANIMALS) were touring Sweden...a photographer friend of ours gave a party and we were introduced. Then, by complete luck and coincidence, we met again in London a few months ago - she had come here to work to improve her English - we've been going out together ever since!" The engagement ring is beautiful - a diamond set in a surround of Brazilian Topaz...

"We don't plan to marry until about September - when we've both got time!"

There was no picture of LOTTE that CHAS could give me - "and if you use one of me, please make it a good one - I'm fed up with seeing old ones of when I was with the ANIMALS" and I must admit, he looks much handsomer now - he has been on a diet that has certainly worked.

The QUIK



A five-man group from Southampton (England) who have recorded the RASCALS' "Love Is A Beautiful Thing" as their first single. When I first heard the song, I couldn't believe that the RASCALS had issued it as a B-side...it's a very strong, groovy number - so I hope, for FELIX' and EDDIE's sake, that it is a smash hit for the QUIK...the number deserves it!

CURRENT ALBUM RELEASES

Courtesy of **Billboard** The International Music-Record Newsweekly

ABC

NICK DEMETRIUS & THE ATHENIAN FORUM
—A Touch of Greece; ABC 603
FRANKIE LAINE—I'll Take Care of Your
Cares; ABC 604
BOB THIELE & HIS HAPPY TIMES ORCH.—
Thoroughly Modern; ABC 605

A&M

SERGIO MENDES BRASIL '66—Equinox; LP
122, SP 4122

ATCO

SONNY & CHER—In Case You're in Love;
33-203, SD 33-203

ATLANTIC

ARETHA FRANKLIN—I Never Loved a Man
the Way I Love You; 8139, SD 8139

BANG

VARIOUS ARTISTS—Golden Hits From the
Gang at Bang; LP 215

BELL

VAN DYKES—Tell It Like It Is; 6004
JAMES & BOBBY PURIFY; 6003
KENNY PRICE—One Hit Follows Another;
BLP 1211

BLUE NOTE

ORNETTE COLEMAN—The Empty Fox Hole;
BLP 4246, BST 84246

CADET

ETTA JAMES—Call My Name; LP 4055,
LPS 4055
RAMSEY LEWIS—Goin' Latin; LP 790, LPS
790

CAPITOL

LAURINDO ALMEIDA—A Man and A Woman;
T 2701, ST 2701
THE OUTSIDERS—In; T 2636, ST 2636
BUCK OWENS' BUCKAROOS—America's Most
Wanted Band; T 2722, ST 2722
RAVI SHANKER—Three Ragas; T 2720, DT
2720
PETER & GORDON—Knight in Rusty Armour;
T 2729, ST 2729
VARIOUS ARTISTS—Morning & Evening Ra-
gas; T 2721, DT 2721
THE CANNONBALL ADERLEY QUINTET—
Mercy, Mercy, Mercy; T 2663, ST 2663

CHECKER

GENE CHANDLER—The Duke of Soul; LP
3003, LPS 3003

CHESS

CHUCK BERRY'S Golden Decade; LP 1514 D
PIGMEAT MARKHAM—Mr. Vaudeville; LP
1515, LPS 1515
BILLY STEWART Teaches Old Standards New
Tricks; LP 1513, LPS 1513
MUDDY WATERS—More Real Folk Blues;
LP 1511, LPS 1511
SONNY BOY WILLIAMSON—More Real Folk
Blues; LP 1509, LPS 1509
HOWLING WOLF—More Real Folk Blues; LP
1512, LPS 1512

CHISA

The Emancipation of Hugh Masekela; CHM
101, CHS 4101

COLUMBIA

BOB DYLAN'S Greatest Hits; KCL 2663, KOS
9463
THE PEANUT BUTTER CONSPIRACY Is Spread-
ing; CL 2654, CS 9454
FREDDIE SCOTT—Lonely Man; CL 2660, CS
9460

BYRDS—Younger Than Yesterday; CL 2642,
CS 9442

THE CYRKLE—Neon; CL 2632, CS 9432

CORAL

BUDDY HOLLY'S Greatest Hits; CRL 57492,
CRL 757492

DATE

PEACHES & HERB—Let's Fall in Love;
TEM 3004, TES 4004

DUNHILL

THE BRASS RING—Disadvantages of You; D
50017

DYNO VOICE

BOB CREWE GENERATION—Music to Watch
Girls By; LP 9003, SLP 9003

ELEKTRA

HARVEY BROOKS—How to Play Electric Bass;
EKL 312, EKS 7312

THE INCREDIBLE STRING BAND; EKL 322,
EKS 7322

THE DOORS; EKL 4007, EKS 74007

LOVE/DA CAPO; EKL 4005, EKS 74005

DAVE RAY—Fine Soft Land; EKL 319,
EKS 7319

THE WATERSONS—Frost and Fire; EKL 321,
EKS 7321

EPIC

DAVID HOUSTON—A Loser's Cathedral; LN
24303, BN 26303

THE YARDBIRDS Greatest Hits; LN 24246,
BN 26246

DAVE CLARK FIVE — 5 x 5; LN 24236,
BN 26236

FOLKWAYS

HENRY HAMILTON—Four American Murder
Mysteries; FL 9781

JUNE LAZARE—Folk Songs of New York
City; FH 5276

LIONEL HAMPTON—Jazz Man for All Sea-
sons; FJ 2871

SAM HINTON—The Wandering Folk Song;
FA 2401

ELLA JENKINS—You'll Sing a Song and
I'll Sing a Song; FC 7664

SONIA MALKINE—French Songs From the
Provinces; FW 8743

RUSSIAN SONGS; FW 8780

VARIOUS ARTISTS—Songs From the Out-
Poets of Newfoundland; FE 4075

VARIOUS ARTISTS—Eskimo Songs From
Alaska; FE 4069

VARIOUS ARTISTS—Music of Morocco; FE
4339

VARIOUS ARTISTS—Traditional Songs of
Mexico; FW 8769

VARIOUS ARTISTS — Kurdish Folk Music
From Western Iran; FE 4103

GOLDWAX

JAMES CARR—You Got My Mind Messed
Up; 3001

GORDY

MARTHA & THE VANDELLAS — Watchout!
920, S 920

KAPP

ROGER WILLIAMS—Roger!; KL 1512, KS
3512

GENO WASHINGTON & THE RAM JAM
BAND — Hand Clappin' Foot Stompin'
Funky-Butt . . . Live; KL 1515, KS 3515

JACK JONES—Lady; KL 1511, KS 3511

KENT

LOWELL FULSOM—Tramp; KLP 5020

KING

JAMES BROWN Sings Raw Soul; 1016, 1016
(S)

LAURIE

THE ROYAL GUARDSMEN—Snoopy vs. the Red
Baron; LLP 2038

LIBERTY

MARTIN DENNY—Exotica Today; LRP 3465,
LST 7465

GENE McDANIELS—Golden Greats; LRP 3502,
LST 7502

FREDDY MORGAN—Bunch-A-Banjos on Broad-
way; LRP 3496, LST 7496

RUBEN RODRIGUEZ & HIS GUADALAJARA
KINGS; LRP 3489, LST 7489

THE NITTY GRITTY DIRT BAND; LRP 3501,
LST 7501

P. J. PROBY—Enigma; LRP 3497, LST 7497

LIMELIGHT

DIZZY GILLESPIE—The Melody Lingers On;
LM 82042, LS 86042

MILT JACKSON—Born Free; LM 82045, LS
86045

LES McCANN LTD.—Bucket O' Grease; LM
82043, LS 86043

OSCAR PETERSON—Soul Espanol; LM 82044,
LS 86044

MERCURY

LESLEY GORE—California Nights; MG 21120,
SR 61120

SARAH VAUGHAN—Sassy Swings Again; MG
21116, SR 6116

MGM

EVERY MOTHER'S SON; E 4471, SE 4471

SOUNDTRACK—You're a Big Boy Now; KLP
8058, KLPS 8058

SANDY FOSEY—Single Girl; E 4455, SE 4455

MUSICOR

THE PLATTERS—Going Back to Detroit; MM
2125, MS 3125

GENE PITNEY—Just One Smile; MM 2117,
MS 3117

NEW VOICE

MITCH RYDER & THE DETROIT WHEELS—
Sock It to Me!; NV 2003, NVS 2003

RBF

VARIOUS ARTISTS—Blues Roots/Mississippi;
14

VARIOUS ARTISTS — Roots: Rhythm and
Blues; 20

VARIOUS ARTISTS—The Atlanta Blues; 15

VARIOUS ARTISTS—The Real Calypso; 13

RCA VICTOR

JEFFERSON AIRPLANE—Surrealistic Pillow;
LPM 3766, LSP 3766

ELVIS PRESLEY—How Great Thou Art; LPM
3758, LSP 3758

VARIOUS ARTISTS—Jugs, Washboards &
Kazoos; LPV 540

OKEH

WALTER JACKSON—Speak Her Name; OKM
12120, OKS 14120

THE ARTISTICS—Get My Hands on Some
Lovin'; OKM 12119, OKS 14119

JOHNNY WATSON—Bad; OKM 12118, OKS
14118

REPRISE

FRANCIS ALBERT SINATRA & ANTONIO
CARLOS JOBIM; R 1021, FS 1021
THE ELECTRIC PRUNES; R 6248, RS 86248

ROULETTE

TOMMY JAMES & THE SHONEDILLS—I Think
We're Alone Now; R 25353, SR 25353
SHEP & THE LIMELITES—Our Anniversary;
R 25350, SR 25350

SCEPTER

THE SHIRELLES—Greatest Hits Vol. 2; SRM
560, SPS 560

DIONNE WARWICK On Stage and In the
Movies; SRM 559, SPS 559

SMASH

JIMMY CASTOR—Hey Leroy; MGS 27091,
SRS 67091

SPIVEY

THE BLUESMEN of the Muddy Waters Chi-
cago Blues Band; LP 1008

STAX

JOHNNY TAYLOR—Wanted One Soul Singer;
715, S 715

TAMLA

THE MARVELETTES; 274, S 274

STEVIE WONDER—Down to Earth; 272, S
272

UNI

THE RAINY DAZE—That Acapulco Gold;
3002, 73002

UNITED ARTISTS

SPENCER DAVIS GROUP—Gimme Some Lov-
in'; UAL 3578, UAS 6578

VANGUARD

The Newport Folk Festival 1965; VRS 9225,
VSD 79225

GREENBRIAR BOYS—Better Late Than Never;
VRS 9233, VSD 79233

Stand Back! Here Comes CHARLEY MUS-
SELWHITE'S South Side Band; VRS 9232,
VSD 79232

THE SIEGEL-SCHWALL BAND; VRS 9235,
VSD 79235

USA

BUCKINGHAMS—Kind of a Drag; 107

VERVE FOLKWAYS

LEADBELLY . . . From Last Sessions; FT
3019

JANIS IAN; FT 3017, FTS 3017

WARNER BROS.

The Grateful Dead; W 1689, WS 1689

GUITAR WORKSHOP—Pop Go the Classics;
W 1687, WS 1687

HARPERS BIZARRE—Feelin' Groovy; W 1693,
WS 1693

WHITE WHALE

THE TURTLES—Happy Together; WW 114

WINDY C

THE FIVE STAIRSTEPS; WC 6000, WCS
6000

WORDS TO YOUR FAVORITE HITS

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• CREEQUE ALLEY

(As recorded by the Mamas and Papas/Dunhill)

J. PHILLIPS
M. GILLIAM

John and Mitchie were gettin' kind a itchy
just to leave the folk music behind
Zal and Denny working for a penny trying
to get a fish on the line
In a coffee house Sebastian sat and after
every number they passed the hat
McGuinn and McGuire just a gettin'
higher in L.A. you know where that's
at
And no one's gettin' fat except Mama
Cass.

Zallie said Denny you know there aren't
many who can sing a song the way that
you do
(Let's go south)

Denny said Zallie, golly don't you think
that I wish I could play guitar like you
Zal, Denny and Sebastian sat at the
Night Owl
And after every number they passed the
hat
McGuinn and McGuire still a-gettin'
higher in L.A. you know where that's
at
And no one's gettin' fat except Mama
Cass.

When Cass was a sophomore planned
to go to Swarthmore
But she changed her mind one day
Standing on the turnpike thumb out to
hitchhike

Take her to New York right away
When Denny met Cass he gave her love
bumps
Call John and Zal and that was the
Mugwumps
McGuinn and McGuire couldn't get no
higher but that's what they were aiming
at
And no one's gettin' fat except Mama
Cass.

Mugwumps, high jumps, low slumps, big
bumps
Don't you work as hard as you play
Drink up, break up, everything is shake up
Guess it had to be that way
Sebastian and Zal formed the Spoonful
Michelle, John and Denny gettin' very
tuneful
McGuinn and McGuire just a-catchin' fire
in L.A. you know where that's at
And everybody's gettin' fat except Mama
Cass.

Broke, busted, disgusted, agents can't
be trusted and Mitchie wants to go to
the sea
Cass can't make it she says we'll have to
fake it we knew she'd come eventually
Greasin' on American Express card
Tents low rent, but keeping out the heat's
hard
Duffy's good vibrations and our imagina-
tion can't go on indefinitely
California dreamin' is becoming a reality,
becoming a reality.

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• GIRLS IN LOVE

(As recorded by Gary Lewis & The
Playboys/Liberty)

ALAN GORDON
GARY BONNER

Speaking of all those girls in love
With a guy in their eye
They're looking so adorable
Gee I want one for me
Since the world's made of all those
girls in love
It's a factuality one is bound to fall in
love with me one day
You got to live each day
With this logical philosophy
Come what may she'll come in time
'Cause I found out that love is not
supposed to be mine
Till I find her, and I'll find her if I fall
in love
And the girl's in love
Then I'll wait for the day when I say
that I'm thinking I do
If the girl's in love too.

You got to live each day
With this logical philosophy
Come what may she'll come in time
'Cause I found out that love is not
supposed to be mine
Till I find her, and I'll find her if I fall
in love
And the girl's in love
Then I'll wait for the day when I say
that I'm thinking I do
If the girl's in love too
All the world's in love
If the girl's in love
All the world's in love.

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PARADE OF SONG HITS

● TRAMP

(As recorded by Otis & Carla/Stax)

FULSOM
MCCRACKLIN

Carla: Tramp
Otis: What'd you call me?
Carla: Tramp. You don't wear continental clothes or stetson hats
Otis: I'll tell you one doggone thing
It makes me feel good to know one thing, I'm a lover
Carla: It's a matter of opinion, baby
Otis: That's all right, mama was, papa too I'm an only child and loving is all I know how to do

Carla: You know what Otis
Otis: What?
Carla: You're country
Otis: That's all right
Carla: You're straight from the Georgia woods
Otis: That's good
Carla: You know what you wear overalls, big old brogan shoes and you need a haircut, tramp
Otis: Haircut woman you're too oooo I'm a lover, mama was, grandmama too, papa too Well I'm the only son-of-a-gun this side of the sun

Otis: Tramp
Carla: That's right, that's what you are
Carla: You know what Otis, I don't care what you say you're still a tramp
Otis: What
Carla: That's right you haven't even got a fat bank roll in your pocket. You probably haven't even got 25¢
Otis: I got 6 Cadillacs, 5 Lincolns, 4 Fords, 6 Mercurys, 3 T-Birds, Mustang oo
I'm a lover, my mama was, my papa too I'm the only son-of-a-gun this side of the sun

Carla: You're a tramp, Otis
Otis: I'm not
Carla: I don't care what you say you're still a tramp
Otis: Don't call me that
Carla: Look-a here. You ain't got no money
Otis: I got everything
Carla: You can't buy me all those minks and sables and all the stuff I want
Otis: I can buy you moose, rat, frog, squirrel, rabbit, anything you want, woman
Carla: Look you can go out in the Georgia woods and catch them, baby
Otis: Oh but you goofed it good
Carla: You're still a tramp
Otis: I'm not
Carla: Tramp Otis, you're just a tramp
Otis: That's all right my mama was

Carla: You wear overalls, you need a haircut baby
Carla: Cut off some of that hair
Otis: I don't care at all.

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● PORTRAIT OF MY LOVE

(As recorded by The Tokens/Warner Brothers)

CYRIL ORNADEL
DAVID WEST

There could never be a portrait of my love
For nobody could paint a dream
You will never see a portrait of my love
For miracles are never seen.

Anyone who sees her soon forgets the Mona Liza
It would take I know a Michaelangelo
And he would need the glow of dawn that paints the sky above
To try and paint a portrait of my love.

Anyone who sees her soon forgets the Mona Liza
It would take I know a Michaelangelo
And he would need the glow of dawn that paints the sky above
To try and paint a portrait of my love
To try and paint a portrait of my love.

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● MIRAGE

(As recorded by Tommy James & The Shondells/Roulette)

R. CORDELL

I see you standing in the alleys and the hallway
Wait a second, you're gone now
I run to touch you but you vanish through the doorway
And oh how hard it is to live without you
I love everything about you
Now I know you're really gone
But my imagination is so strong
I see you coming in to view
And your face is telling me that you
Oh yeah oh want to be by my side oh yeah oh
Now it's finally time
Wait a second, mirage, that's all you are to me
Mirage, something that I only see.

So I keep walking through the alleys and the hallways
Where are you, I keep remembering the kissin' in the doorway, the park too
Now it all comes back to me
The movies every Saturday
The place we used to go to eat
I want so much to have it like it used to be
Then I see you coming in to view
And your face is telling me that you
Oh yeah oh want to be by my side oh yeah oh
Now it's finally time
Here it comes again
Mirage, that's all you are to me
Mirage, something that I only see
Just a mirage, that's all you are to me
Just a mirage, something that I only see.

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● SHE'D RATHER BE WITH ME

(As recorded by the Turtles/White Whale)

GARY BONNER
ALLAN GORDON

Some girls love to run around
Love to handle everything they see
But my girl has more fun around
And you know she'd rather be with me.

Me oh my, lucky guy is what I am
Tell you why, you'll understand
She don't fly although she can.

Some boys love to run around
They don't think about the things they do
But this boy wants to settle down
And you know he'd rather be with you.

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● 6 O'CLOCK

(As recorded by The Lovin' Spoonful/Kama Sutra)

JOHN B. SEBASTIAN

There's something special 'bout 6 o'clock in the morning
When it's still too early to knock
And the dusty light shines down on the block
And reflects up and down on the hands of the clock
6 o'clock, 6 o'clock.

A few hours ago she was standing here
Just watching the stars in our eyes
And the lights as the tights disappear
And I could feel, I could say what I want
That I could nudge her and call her my confidante
And now I'm back alone with just my shadow in front
6 o'clock, 6 o'clock.

I went home and found that time to sleep was rare
Just watching my eyelids and knowing my brain bids the night to care
I got up and got shuffling around
But somehow it just wasn't the same happy town
And the bells just rang with the same happy sound at 6 o'clock, 6 o'clock.

Guess I'll go back where we parted
Could I ever feel like that again
Guess I'll just have to wait until tomorrow
But what can I do till then
Guess I'll go back home and just wait till dawn
Yes, I had to learn, going back where we were wouldn't help at all
And I wish my head had been working right
We'd have gone for coffee and talked all night
And now I'm back alone being twisted up tight at 6 o'clock, 6 o'clock.

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WORDS TO YOUR FAVORITE HITS

•IT'S ALL OVER

(As recorded by The Casinos/
Fraternity)

DON EVERLY

It's all over didn't even cry
I just stopped living when you said
goodbye
It's all over didn't feel a thing
I just stopped living couldn't stand
the pain
Heather grows like leaves in September
Looks as fresh as spring
Love that warms like summer sun
Shouldn't hide when winter comes
It's all over didn't even cry
I just stopped living when you said
goodbye
It's all over, (it's all over darling, didn't
even cry).

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lication, Inc.

•AIN'T NO MOUNTAIN HIGH ENOUGH

(As recorded by Marvin Gaye &
Tammi Terrell/Tamla)

VALERIE SIMPSON
NICHOLAS ASHFORD

If you need me call me
No matter where you are
No matter how far
Just call my name
I'll be there in a hurry
You don't have to worry
'Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

Remember the day I set you free
I told you, you could always count on
me
From that day on I made a vow
I'll be there when you want me some way,
somehow
'Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

No wind, no rain or winter's cold
Can stop me baby
'Cause you are my goal
If you're ever in trouble
I'll be there on the double
If you're ever in trouble
I'll be there on the double
My love is alive
Way down in my heart
Although we're miles apart
If you ever need a helping hand
I'll be there on the double as fast as I can
Don't you know that there ain't no
mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

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Inc.

•ALL I NEED



(As recorded by the Temptations/
Gordy)

E. HOLLAND
F. WILSON
R.D. TAYLOR

Oh this heart of mine carries a heavy
load
When I think about how I've hurt
you so
After you've been, been so good to me
I've been unfaithful darling
I've caused you misery
A feeling of guilt, oh it tortures me
And only you my darling, oh, can set
me free
And darling, all, all I need
Is just to hear you say you forgive me,
forgive me, baby
All, all I need to have you touch my hand,
say you understand.

A moment of weakness darling, caused
me to stray
Your trust in me dear, I'd throw away
When I look, look into your eyes
I can see the hurt, baby, that you feel
inside
Although I've hurt you, baby, you never
once complained
It makes me feel sweet darling, that much
more ashamed
Tears of guilt, tears of guilt runnin' down
my face
Tears that only you, baby, only you
can erase
And darling, all, all I need is just to
hear you say you'll forgive, forgive
me, baby
All, all I need is to have you touch my
hand, say you understand.

I know I made a big mistake
When all your love, darling, yes I did
forsake
This song of mine is in my heart
Can't you feel it tearing me apart
With every step I make, every breath
I take I'll make it up to you
I'll make it up to you
Undo the wrong I've done
Undo the wrong I've done
I've been unfaithful, I know it's true
But I'll make it up to you
Baby, all, all I need is just to hear you
say that you'll forgive me, forgive me,
baby.

All, all I need to have you touch my
hand, say you understand
Baby, all, all I need is just to hear you
say you'll forgive me.

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•CLOSE YOUR EYES

(As recorded by Peaches & Herb/Date)
CHUCK WILLIS

Close your eyes
Take a deep breath
Open your heart and whisper
Tell me you love me
Tell me you love me
You love me, hold me tight
Don't say goodnight
We have time, everything's all right
Hold me tight
Darling and tell me you love me.

No no no
Even though this is not the way I
want it to be
But if you got to pretend
That's all right with me
Close your eyes
Take a deep breath
Open your heart and whisper
Tell me you love me
Tell me you love me
You love me.

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•LONG LEGGED GIRL (With The Short Dress On)

(As recorded by Elvis Presley/RCA
Victor)

J. LESLIE MCFARLAND
WINFIELD SCOTT

All right
I've been thumbing rides, travelin' light
Walking streets till past midnight
Trampin', roads, trails and lanes
Scalin' cliffs and fields and plains
Searchin' till the early dawn
For that long legged girl with the short
dress on.

Ridin' trucks, bikes and skis
Sailin' lakes and brooks and seas
Drivin' wagons, cars and jeeps
Walkin' in stilts and ten foot leaps
Searchin' till the early dawn
For that long legged girl with the short
dress on.

And everywhere I go, she's been and gone
She's fine, it's just too bad she's the
travelin' kind
So fine, I just can't rest till I make her
mine
Been from Maine to Tennessee
Mexico and Wakiki
Rain or shine, sleet or snow
Sneakin' high and I'm sneakin' low
Everything depends upon that long legged
girl with the short dress on.

She's fine, it's just too bad she's the travelin'
kind
So fine, I just can't rest till I make her mine
Well I've been from Maine to Tennessee
Mexico and Wakiki
Rain or shine, sleet or snow
Sneakin' high and I'm sneakin' low
Everything depends upon that long legged
girl with the short dress on
The long legged girl with the short dress
on.

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PARADE OF SONG HITS

• RESPECT

(As recorded by Aretha Franklin/
Atlantic)

OTIS REDDING

What you want baby I got
What you need you know I got it too
All I'm asking is for a little respect
when you come home
Hey baby, when you come home.

I ain't gonna do you wrong while you're
gone
Ain't gonna do you wrong 'cause I don't
wanna
All I'm asking for is a little respect when
you come home
Baby, when you come home
I'm about to give you all my money
And all I'm asking in return honey
Is to give me my profits
When you get home
Yeah baby, when you get home.

Oh your kisses are sweeter than honey
And guess what so is my money
All I want you to do for me is give it
to me when you get home
Yeah baby, whip it to me when you
get home
Now respect, found out what it means
to me
Respect, take care of teasing me.

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• A BEAUTIFUL STORY

(As recorded by Sonny & Cher/Atco)

SONNY BONO

What's your name
Is it Jane
Would you mind sitting next to a silly
old fool
It's just that I'm tired of wasting my hours
Talking to trees, watching the flowers grow
Watching birds chasing bees
Little boys scraping knees
Even my tears have all dried
Can I sit by your side
Don't misunderstand me
I'm just an old man with no place to go
And if you'll oblige me
And sit here beside me
I'll tell a story, a beautiful story
That you might not know
Please don't go.

Pardon me Mister Tree
I hope that I didn't offend you before
You were my friend
But I wanted much more
Now I'm back once again
Just like always before
Watching birds chasing bees
Little boys scraping knees
Even my tears have all dried
Can I sit by your side
Don't misunderstand me
I'm just an old man with no place to go
If you oblige me, sit here beside me
I'll tell you a story, a beautiful story
That you might not know
Please don't go.

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• CAN'T TAKE MY EYES OFF YOU



(As recorded by Frankie Valli/
Philips)

B. CREWE

B. GAUDIO

You're just too good to be true
Can't take my eyes off you
You'd be like heaven to touch
I want to hold you so much
At long last love has arrived
And I thank God I'm alive
You're just too good to be true
Can't take my eyes off you.

Pardon the way that I stare
There's nothing else to compare
The sight of you leaves me weak
There are no words left to speak
But if you feel like I feel
Please let me know that it's real
You're just too good to be true
Can't take my eyes off you.

I love you, baby
And if it's quite all right
I need you baby to warm the lonely night
I love you, baby
Trust in me when I say
Oh pretty baby, don't bring me down
I pray
Oh pretty baby, now that I found you,
stay
And let me love you, baby let me love
you
You're just too good to be true
Can't take my eyes off you.

You'd be like heaven to touch
I wanna hold you so much
At long last love has arrived
And I thank God I'm alive
You're just too good to be true
Can't take my eyes off you.

I love you, baby and if it's quite all
right
I need you, baby to warm the lonely
night
I love you, baby trust in me when I say
Oh pretty baby, don't bring me down
I pray
Oh pretty baby, now that I found you,
stay
Oh pretty baby, trust in me when I say.
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• MELANCHOLY MUSIC MAN

(As recorded by The Righteous
Brothers/Verve)

BONNER

GORDON

Hear the music playing
What makes it sound that way
Look who's now appearing and sharing
his feeling
In Pop Rhodes' sad cafe
Though he won't find fortune or fame
He's not that kind
To him it's all the same
He's a melancholy music man
But he don't mind.

I can hardly hear him
The laughter fills the air
They didn't come to see him
They'll never cheer him
Don't even know he's there
But I don't care
He's playing for me and he'll play my
favorite melody
He's a melancholy music man
And he don't mind.

Just take your time, keep on playing
And chase my blues away
'Cause for me, won't you please, play
just for me.

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• WHEN YOU'RE YOUNG AND IN LOVE

(As recorded by the Marvelettes/
Tamla)

VAN McCOY

Spring's in the air, there's magic
everywhere
When you're young and in love
Life seems to be a world of fantasy
When you're young and in love
Each night seems just like the 4th of July
When stars spangle the sky
Dreams can come true
If you believe they do
When you're young and in love
Trust and you'll find
There's no mountain you can't climb
When you're young and in love
Though many teardrops are sure to fall
True love can conquer all
When you're young and in love.

Spring's in the air, there's magic
everywhere
When you're young and in love
The moon at night seems to shine twice
as bright
When you're young and in love
Each night seems just like the 4th of
july
When stars spangle the sky
Dreams can come true
If you believe they do
When you're young and in love
Trust and you'll find
There's no mountain you can't climb
When you're young and in love
Though many teardrops are sure to fall
True love can conquer all
When you're young and in love.
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WORDS TO YOUR FAVORITE HITS

• SUNSHINE GIRL

(As recorded by The Parade/A & M)
RIOPELLE
ROBERDS
MACLEOD

Finally made contact
She touched my sould and I felt the full
impact
And the night stood still
Then I kissed her eyes with mine
And she knelt before me
Poured the wine and told me her story
We lit a fire that wants to grow higher.

Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
every night.

It's so groovy
Magic all around like I never felt before
And the only sound was a cracklin' fire
And then all at once

The day was melting the night time
Shades of dawn burst into sunshine
I took her hand and ran through the
morning.

Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
every night.

It's so groovy
We watched the day melting the night
time
Shades of dawn burst into sunshine
I took her hand and ran through the
morning.

Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
Sunshine girl, won't you stay with me
Sunshine, girl, sunshine girl.

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• EVERYBODY LOVES A WINNER

(As recorded by William Bell/Stax)

WILLIAM BELL
BOOKER T. JONES

Once I had fame
Oh I was full of pride
There were a lot of friends
Always by my side
But my fame it died
And now my friends begin to hide
Everybody loves a winner
But when you lose, you lose alone.

Every way I turned there was a hello
and smile
I never thought that it would be gone
after a while
But my bankroll went down
And the smiles turned to frowns
Everybody loves a winner
But when you lose, you lose alone.

Once I had love
But I wouldn't be true
To get back that love
There ain't nothing I wouldn't do
Everybody loves a winner
But when you lose, you lose alone.

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lications, Inc.

• WE HAD A GOOD THING GOIN'

(As recorded by The Cyrkle/
Columbia)

HOWARD GREENFIELD
NEIL SEDAKA

We had a good thing goin'
But it couldn't last
We had a good thing goin'
But now it's just a thing of the past
Love took a long time growing
But then it turned bad
You've got no way of knowing
Just how much I'm missing all the love
we had
Well, I know that you don't want my
love no longer, baby
But my love for you keeps getting
stronger, baby
Even though you're gone
I can't keep from hanging on
'Cause we had a good thing goin'
so don't let it end
Let's save our love by showing that
we can get that good thing goin'
again.

We had a good thing goin'
But it couldn't last
We had a good thing goin'
But now it's just a thing of the past
Love took a long time growing
But then it turned bad
You've got no way of knowing
Just how much I'm missing all the
love we had
Well, I know that you don't want my
love no longer, baby
But my love for you keeps getting
stronger, baby
Even though you're gone
I can't keep from hanging on
'Cause we had a good thing goin' so
don't let it end
We'll save our love by showing that
we can get that good thing goin'
again.

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• SHAKE

(As recorded by Otis Redding/Volt)

SAM COOKE

Uh, shake, everybody say it, shake
Early in the morning, shake
Late in the evening, shake
In the midnight hour, shake
When the time's going bad now, shake
Shake with the feeling
Shake with the feeling.

Listen while I talk to you now
Tell you what I'm gonna do now
There's a new thing that's going around
I'll tell you what's puttin' down
You move your body all around
And just shake, oh go go, baby
Shake, that's the way you do it now
Shake, shake, shake baby.

Shake it like a bowl of soup, yeah
Let it go loop-de-loop, yeah
Put your hands on your hips
Come on and let your backbone slip
Move your body like a whip
And just shake, got to, got to have it
Shake, in the morning
Early in the evening
A-ring-along-along
Honey, shakin' is the greatest thing
But if you really roll
Got to do the thing with soul
Shake, shake with all your might now
Oh if you do it, do it right now
Put your hands on your hips, yeah
Come on let your backbone slip
Move your body like a whip
And just shake
Lord have mercy, early in the morning,
late in the evening, all night long.

If you want to really roll
Got to do the thing with soul
Shake, shake with all your might, yeah
Now if you do it, do it right now
Let your body loose and light
Lord have mercy, everybody say shake,
One more time, shake, etc.

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• ANOTHER DAY ANOTHER HEARTACHE

(As recorded by the 5th Dimension/
Soul City)

P.F. SLOAN
STEVE BARRI

Another day another heartache
Sometimes it just don't pay gettin' out
of bed
Another day another heartache
Gotta try to keep from going out of my
head
Oh yeah.

Since you left me by myself
I spend my lonely nights wondering why,
why you've gone
And though I try I just can't go on
Knowing every minute of my life is
gonna be
Another day another heartache
Sometimes it just don't pay gettin out
of bed
Another day another heartache
Gotta try to keep from going out of
my head
Oh yeah.

I try to keep you off my mind
But it's so hard to do
'Cause I'm hurt, hurt so deep
I can't stop crying in my sleep
Oh it's so lonely being chained to a
memory.

(Repeat chorus)

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PARADE OF SONG HITS

• SHAKE A TAIL FEATHER

(As recorded by James & Bobby Purify/Bell)

**HAYES
WILLIAMS
RICE**

I heard about the fella you've been
dancin' with
All over the neighborhood
But why didn't you ask me, baby
Or didn't you think I could
I know that the bossa nova's swept
this town
I seen him do the bird all night
But if that was you and me out there
baby
I would'a showd'ja how to do it right
Do it right, do it right, do it right.

Ah push, shake it, shake it, shake it,
shake it, baby
Here we go loop de loop
Shake it up, baby
Here we go loop de lie
Bend over let me see you shake a tail
feather
Ah come on, come on, baby come.

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• COME ON DOWN TO MY BOAT

(As recorded by Every Mothers' Son/MGM)

**FARRELL
GOLDSTEIN**

She sits on a dock a'fishin' in the water,
uh huh
I don't know her name, she's the fisher-
man's daughter, uh huh
Come on down to my boat, baby
Come on down where we can play
Come on down to my boat, baby
Come on down we'll sail away.

She smiles so nice like she wants to come
with me, uh huh
But she's tied to the dock and she can't
get free
Come on down to my boat, baby
Come on down where we can play
Come on down to my boat, baby
Come on down we'll sail away.

Fish all day, sleep all night
Father never lets her out of his sight
Soon I'm gonna have to get my knife
And cut that rope, cut that rope
So we can go fishin' in my little red boat
Make you happy in my little red boat
Come on down to my boat, baby
Come on down where we can play
Come on down to my boat, baby
Come on down we'll sail away.

Come on down to my boat, baby
Come on down where we can play
Come on down to my boat, baby
Come on down where we can play.

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• RELEASE ME

(As recorded by Englebert Humperdinck/Parrot)

**EDDIE MILLER
DUB WILLIAMS
ROBERT YOUNT**

Please release me, let me go
I don't love you anymore
To live together is a sin
Release me and let me love again.

I have found a new love, dear
And I'll always want him near
His lips are warm while yours are cold
Release me, my darling, let me go.

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• TOO MANY FISH IN THE SEA

(As recorded by Mitch Ryder/New Voice)

**WHITFIELD
HOLLAND**

Look here guys, I'm putting down, so
you better pick it up
And remember always
Into each heart some tears must fall
Though you love and lose, you must
stand tall

'Cause we all got to cry sometimes, I
said sigh sometimes
Pull yourself together, no use cryin'
forever

Because there's too many fish in the sea
Uh huh, too many fish in the sea
There's short ones, tall ones, and there's
kind ones too many fish in the sea.

My mother once told me something
And every word was true
Don't waste your time on a girl who
doesn't love you
She'll only mislead you, only grieve you
Don't worry about her, let her go, do
without her
Because there's too many fish in the sea
Uh huh, too many fish in the sea
There's short ones, tall ones, and there's
kind ones too many fish in the sea.

Three little fishies and a momma fishie
too
All lived together in a little bitty pool
Swam to the bottom, and swam to the top
Swam and they swam all over the dam.

Well if a fish isn't on your line
Bait your hook and keep on tryin'
Don't let her get you down
There's other girls around
There's too many fish in the sea
Uh huh too many fish in the sea
There's short ones, tall ones, and there's
kind ones too many fish in the sea.

All right I'm gonna call all those little
fishies
So come on and listen
Catfish, bluefish, swordfish, goldfish,
tuna fish, etc.

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• I GOT RHYTHM (Original Version)

**IRA GERSHWIN
GEORGE GERSHWIN**

I got rhythm, I got music
I got my girl, who can ask for anything
more
I got daisies in green pastures
I got my girl, who can ask for anything
more
Old man trouble, I don't mind him
You won't find him 'round my door
I got starlight, I got sweet dreams
I got my man who could ask for anything
more
Who could ask for anything more?

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• SOUND OF LOVE



(As recorded by The Five Americans/Abnak)

**MIKE RABON
NORMAN EZELL
JOHN DURRILL**

First thing in the morning
Last thing at night
Sound of love is calling got me
uptight
Lovin' words you say to me
Just make me wanna never stop (stop,
stop, stop, stop)
When you touch me, hold me, squeeze
me, please me
Makes my heart go umpa umpa umpa
umpa pow
Would you believe the sound of love
Would you believe the sound of love.

You're the kind of woman
That girls want to be
Just the kind of woman that sets me free
Lovin' words you say to me
Just make me wanna never stop (stop,
stop, stop, stop)
When you touch me, hold me, squeeze
me, please me
Makes my heart go umpa umpa umpa
umpa pow
Would you believe the sound of love
Sound of love, sound of love, sound of
love.

When you whisper in my ear
Your eyes tell me what I hear
In my love life seems to pose
And I know it's just because
Early in the morning
Last thing at night
Sound of love is calling I see the light
Would you believe the sound of love
Would you believe the sound of love.

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WORDS TO YOUR FAVORITE HITS

• FUNNY FAMILIAR FORGOTTEN FEELINGS

(As recorded by Tom Jones/Parrot)
MICKEY NEWBURY

And then the funny familiar forgotten feelings
Started walking all over my mind
Last night quietly she walked through my mind
As I lay searching for sleep
Her soft hand reached out, she whispered my name
As she brushed a tear from my cheek.

And then the funny familiar forgotten feelings
Started walking all over my mind
I must go on, be strong
Though a million teardrops may fall
Before the funny familiar forgotten feelings
Stop walking all over my mind.

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• SOMEBODY TO LOVE

(As recorded by The Jefferson Airplane/RCA Victor)

DARBY SLICK

When the truth is found to be lies
And all the joy within you dies
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

When the garden flowers they are dead
And your mind, your mind, is so full of bread
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you love somebody to love
You better find somebody to love.

Your eyes, I say your eyes may look like his
But in your head I'm afraid you don't know where it is
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

Tears are runnin' all around and down your breast
And your friends baby, they treat you like a guest
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

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• DO IT AGAIN, A LITTLE BIT SLOWER

(As recorded by Jon & Robin/Abnak)
WAYNE THOMPSON

Kiss me, I love the way you kiss me
There's only one thing wrong with the way you kiss me
Now your kisses are sweet as sugar
And plenty strong enough
But the bad part is that you didn't kiss long enough
Do it again and a little bit slower
Do it again and a little bit slower
I just can't stand it when it's over
Do it again and a little bit slower.

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• HIM OR ME, WHAT'S IT GONNA BE

(As recorded by Paul Revere & The Raiders/Columbia)

MARK LINDSAY
TERRY MELCHER

Now have you got yourself a brand new baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

I can still recall when you told me
I was all
Everything you looked for in a man
But I know that it's not true
I've seen the way he looks at you
And I think you're gonna hang me up again.

Now have you got yourself a brand new baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

So if you'd be so kind, would you please make up your mind?
I won't share your lovin' with another man
And if you see things my way
Could you let me know today?
But if you decide it's him I'll change my plans.

So now you got yourself a brand new baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

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• CREATORS OF RAIN

(As recorded by Smokey & his Sister/Columbia)
SMOKEY

In the beginning
Land was stained
Parched by the sun
Deserts and plains
Then the creators of land created rain
I was that barren wasted land
I was too weak to stand
Then the creators of rain created you

High on a mountain growing bare
Land was plenty trees were rare
Then the creators of rain created air
I was that mountain growing bare
My life was empty nothing there
Then the creators of air created you

There would be
No land or seas
No plants, no trees,
No life, for me without you

Life had forgot the caring of
Dreams that were lost to fade above
Then the creators of rain created love
I was that dream that life had made
To search in endless hope and fade
Then the creators of love
Created you for me

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• LITTLE GAMES

(As recorded by The Yardbirds/Epic)

SPIRO

WAINMAN

Little games are for little boys
I'm growin' up and changin' all my toys
Aeroplanes, motor-cars, gold fish and old jam jars
I just don't play these games no more.

Little games are for little boys
Loving games are for bigger boys
Parties in Chelsea flats mixing with kinky cats
Are games I wanna play some more

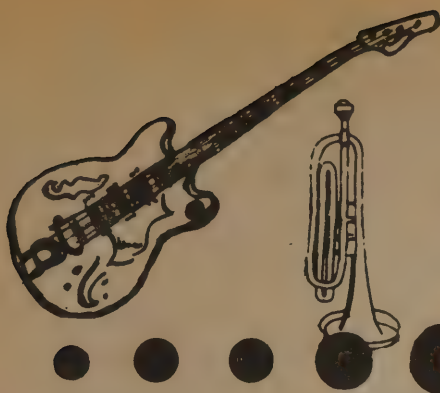
Ooh what they're doin' to me
Darlin' it's plain to see
My tem-ra-tue's risin' but that's not surprising
When you do what you do to me.

Little games are for little boys
But I've found out there are other toys
Margaret, Josephine, Susie and Katherine
They help me in my little games.

Ooh what they're doin' to me
Darlin' it's plain to see
My tem-ra-tue's risin' but that's not surprising
When you do what you do to me.

Little games are for little boys
But I've found out there are other toys
Margaret, Josephine, Susie and Katherine
They help me in my little games.

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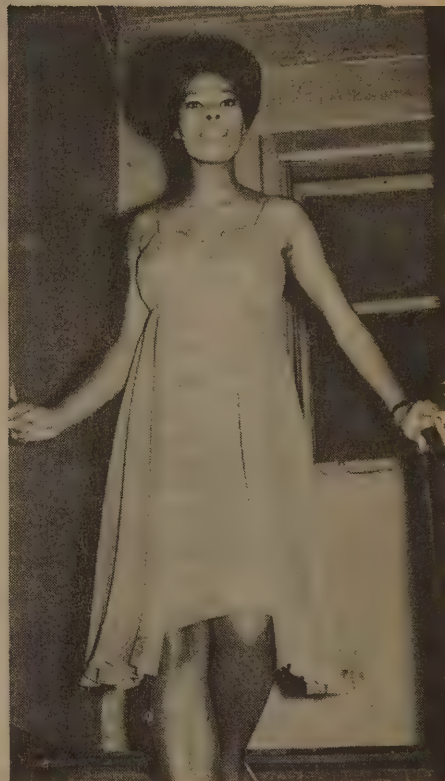


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THE BYRDS



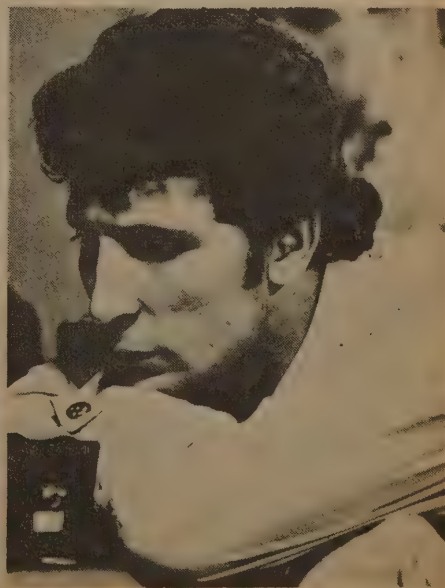
We'll open by saying everyone must rush right out and buy the new **Byrds'** album, "Younger Than Yesterday," on Columbia. Every track is a gem. You won't regret it. We'd like to hear from readers who dig this album. The new **Beatles'** album is called "Sergeant Pepper's Lonely Hearts Club Band" and it should have been released in May. England's Pye Records has scheduled the release of **Monkee Davy Jones** singing Dylan's "It Ain't Me, Baby." **Tom Jones** is negotiating a movie contract with an undisclosed American film company. **The Stones** have sold three million records in Germany alone. **Herman's Hermits** will tour here for six weeks in July. **Leonard Cohen**, poet, author, off-and-on singer, songwriter from Canada, has an excellent novel out for ninety-five cents called "Beautiful Losers." **The Magicians** have been reunited since leaders Garry Bonner and Allan Gordon wrote "Happy Together" for the **Turtles**. If financial terms can be arranged, **Georgie Fame** will make an album with **Count Basie**. When **Sid Caesar** did his updated "Haircuts" routine on his TV special, he looked like **Sonny & Cher** rolled into one. The **Yech Award** goes to "Dry Your Eyes" by **Brenda & The Tabulations**. **Best Record** this month is **Otis Redding's** "I Love You More Than Words Can Say." Compare the song "Alfie" by **Dionne Warwick** and **Cher** and see if you can figure out why **Cher** had the hit. Jazz musicians put down rock, but most of the rock songs we've heard as performed by jazz groups are horrible. "The **Nitty Gritty Dirt Band**" album on Liberty is very nice, especially a track called "Dismal Swamp" where a banjo and mandolin play counterpoint. Newport, Rhode Island's busy festival summer will begin with the Newport Jazz Festival. The 14th annual world-famed jazz event will be held on the dates of June 30, July 1, 2, and 3. The following talent has already been signed: the big bands of **Count Basie**, **Buddy Rich**, and **Woody Herman**. Vocalists **Nina Simone**, **Joe Williams**, and **Sarah Vaughan** will be present, as will the groups of **Dave Brubeck**, **West Montgomery**, **Miles Davis**, **Max Roach**, **Dizzy Gillespie**, **Herbie Mann**, **John Coltrane**, the **Modern Jazz Quartet**, **John Handy**, **Thelonious Monk** and a million others. □



DIONNE WARWICK



THE MAGICIANS



TOM JONES

MICK JAGGER



By
Keith Altham

.....on “between the buttons”



Andrew Oldham has produced an album richer than ever in terms of variation of pace, sound and excitement – the Stones send the mind reeling and limbs wheeling.

There are imitations of Dylan on "She Smiled Sweetly" (what a single for Percy Sledge!) and "Who's Been Sleeping Here" – a good-humored glance blow to that "Well Respected" sound of the Kinks on "Something Happened To Me Yesterday" – and re-echoing down the corridors of time comes the early Bo Diddley excitement of "Please Go Home," punctuated with "radiophonic" modern madness from Jones and Richards.

Side one.....

"Back Street Girl" – Probably the most thoughtful-ever composition from Jagger and Richards. The lyrics are sad, reflective and sung to nostalgic Parisian accordion, acoustic guitar and tambourine backing which reminds one of a rainy day somewhere, anywhere, in France.

Mick: "I wrote this in some weird place which I can't remember. It's got the feeling of a French cafe about it – I just thought about this chick – it was an easy number to write. Nice ballad."

"Yesterday's Papers" – Opens with a very simple drum and bass effect which is accelerated to a medium tempo and augmented by chimes-bells, a vocal chorus and plenty of bass pedal effect from the drums. Another song which everyone has written but never in such an original manner.

Mick: "I saw this as completely different when I wrote

it – it was going to be very straight but it's ended up doing about all over the place. All tinkling and weird. Charlie said he wanted to think up a weird drum rhythm for it and brought about two dozen different drums into the studio for it, then he asked me if I thought he was getting contrived? This has been covered by someone else – the way I originally saw it."

"My Obsession" – Earthquake sounds with a stretched bass effect which sounds like a Tube train on the loose. Thrashing about in the background are Ian Stewart on a boogie woogie piano, crisp drumming from Charlie Watts and Mick's vocal fighting for life in a barrage of effects. Shades of the Who in places.

Mick: "We recorded this six months ago."

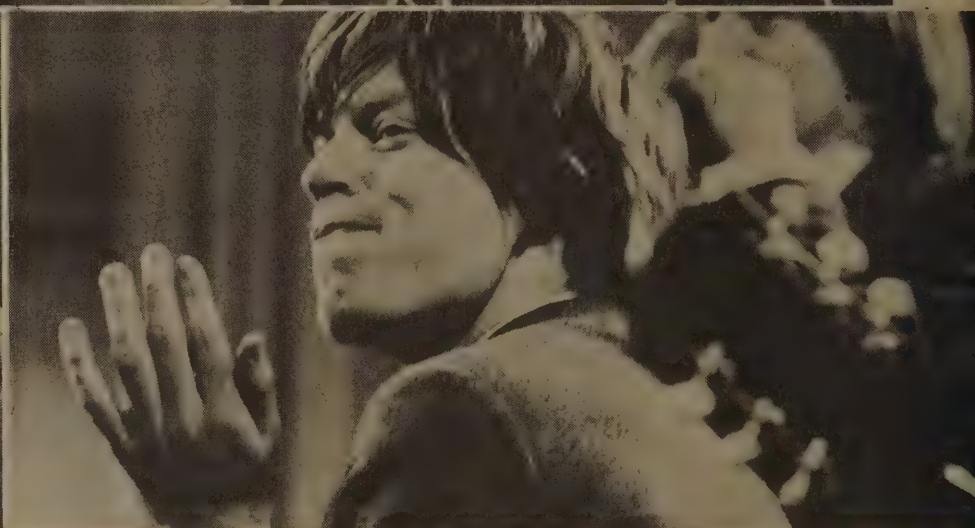
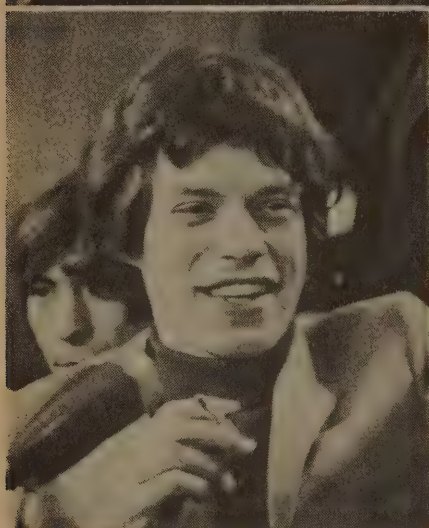
"Connection" – Drums like they are inside the head. Powerful bass rhythms punctuated by guitar runs – for the dance.

Mick: "That's me beating the bass drums with my hands. Stu on the piano and organ pedals."

"She Smiled Sweetly" – This is the voice that Jagger uses to get off the record and into the air. Kind of a sinister "All Things Bright And Beautiful" with Dylan influences. An ethereal quality lent by a church organ – hit single for someone.

Mick: "This is very religious, really – it was 'He smiled

{Continued on next page}



{Continued from last page}

sweetly' but someone changed it. A quasi religious up-tempo mid-shuffler. That's Jack Neitzche on piano."

"Cool, Calm And Collected" -- A kind of Chaplinesque Charleston sung in a "whoopie" style by Jagger. Has almost everything, including a honky tonk piano and brilliant kazoo break from Keith! The wind-up sounds like someone switched the speed to 78 rpm.

Mick: "I did this like an English Ragtime singer -- the speed-up portion was entirely spontaneous. It was recorded in the U.S."

Side two.....

"All Sold Out" -- Sounds like "Get Off My 'Everything'" -- the mixture as before, but still good enough to excite, with the traditional drum splatter from Watts and a whining guitar. Done in a different way, it could be a single for Dusty.

"Please Go Home" -- The Bo Diddley sound with shades of Dr. Who from the rest of sounds effect department. Lots of echo -- lots of beat -- lots of dance appeal.

Mick: "That high-pitched whine on it is Charlie's wife screaming. Few sounds on it -- lots of reverb -- ages mixing it."

"Who's Been Sleeping Here" -- Acoustic guitar and harmonica. Clever lyric and shades of Dylan.

Mick: "Can't say anything about this."

"Complicated" -- Sounds like a fairground organ with growling bass, smashing cymbals, maracas and a few jungle effects thrown into the boiling rhythms on the instruction "Right" from Mick.

Mick: "Recorded in the U.S. again -- it's all about a groupie."

"Miss Amanda Jones" -- Squealing guitar effects, driving rhythms and interesting lines squeezing through the barrage of sounds -- "round and round she goes -- her suspender shows." Good one to ban if you've got anything against suspenders.

Mick: "Like I 'fought' we'd make a rock 'n' roll record."

"Something Happened To Me Yesterday" -- Is the Kinky track which starts off like something from a Looney Tunes cartoon and develops into a fantastic piece of entertainment: guitars supplemented by chortling clarinet, sleazy trombone and drunken euphonium. Whole effect is like a Ray Davies trauma. Keith gets a vocal solo on this one. Must be covered as a single by Dr. Crackpot and his Medicine Junk Band. Great production!

Mick rounds it all off by doing a Henry Hall -- "and so from all of us to all of you, not forgetting the boys in the band and our producer Reg Thorpe, goodbye, and don't forget, if you're on your bike tonight -- wear white!"

Mick: "I leave it to the individual imagination as to what happened. The ending is something I remember hearing on the BBC as the bombs dropped." □



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The BROADWAY BAG

"HELLO JERRY"

by Helen Rosenbaum

This Herman is no Hermit!

For Jerry Herman has broken through the Broadway barrier to become the pied piper of musical comedy today.

The composer and lyricist of two of Broadway's current longest-running smash musicals, "Hello, Dolly" and "Mame," Jerry has placed show music where it really shows — on the nation's top pop charts.

His title tune, "Hello, Dolly" as recorded last year by Louie Armstrong, has sold over 1,000,000 copies, earning them each a gold record. Recent versions of "Mame" by Bobby Darin and Herb Alpert also make cash registers ring with joy.

There are at least 200 recorded singles of "Dolly" now available on the market, versions ranging from rock to Russian. Many a name has also recorded "Mame" in addition to "We Need A Little Christmas" and "If He Walked Into My Life" — also show-stoppers. And record chart hoppers. All of which adds

up to the fact that audiences at Jerry's musicals hum his catchy tunes on the way into the theater.

And chances are you will soon be seeing "Dolly" and "Mame" even if you are thousands of miles and dreams away from Broadway. For there are numerous national touring companies of both shows currently appearing throughout the country, even the world. This summer, Jerry heads for Hollywood to supervise the musical score for the movie version of "Dolly."

Joke: Did you hear Jerry Herman's latest song?

(Someone hums "Happy Birthday.")

Well, Jerry's songs do seem to run second only to the birthday bonanza in popularity. But there's nothing funny about musical comedy if you plan to make it your way of life.

What does it really take to score with a complete Broadway score?

"One doesn't just start off being commissioned to write the words and/or music for a show headed for Broadway," Jerry explained, reminiscing about his own start, as we chatted in his, elegant Greenwich Village townhouse.

"I was twenty-one years old and just out of college when I approached a producer for the first time with the novel suggestion that he let me write the score for his forthcoming musical," Jerry recalls with a smile. "Well, the producer took one look at me (I looked about fourteen) in my new suit and my little briefcase stuffed full of sheet music, and declared, 'Do you really expect me to take a chance on an unknown kid who will be locked up in a hotel for a month with a half million dollar production?'"

But many talented unknown kids who write show music, into talented, frustrated, unknown adults do grow. Unless they make themselves happen. For un-

like rock 'n' roll, the cost of launching a Broadway-bound musical is phenomenal, coupled with the fact that a musical score needs fifteen strong songs. Thus, producers and financial backers just can't take a chance on anyone under one hundred years of age.

However, Jerry who is now in his early thirties, did happen – and happened big. Here's how: having written a satirical review (known in the trade as 'special material'), he gathered a group of friends, all aspiring performers, gave them parts and booked the whole zany thing into a Greenwich Village night spot, *The Showplace*.

His review, called "Night Cap" met the supreme test – acceptance by the coffee house hippies. This was before the teeny boppers invaded the village; the time when a hippie's word meant something.

Then it happened. Columnists wrote lines of pretty prose about young Jerry and his supershow. And lines were soon forming for blocks to get in.

Sure, Jerry was off, off Broadway. But the young composer-lyricist was finally having his material heard. "We worked for minimum scale and I poured my heart out playing piano and singing, but most important, I was getting exposure at last."

As a result of his initial success, Jerry was offered a well-paying job writing special lyrics for the early Gary Moore TVer, followed by similar work for the Ray Bolger program. On the latter show Jerry wrote catchy lyrics for Bolger to sing between the taps of his dances. Jerry couldn't wait to go-go.

Supporting himself by playing piano in cocktail lounges, "I played piano at home, so I might just as well get dressed, go out and get paid for doing the same thing," Jerry explained. And he continued writing material on his own.

He finally landed his first Broadway show, "Milk and Honey," a musical based on the settling of Israel. To soak up atmosphere, Jerry spent a year in Israel. If the show had not been a success, he'd probably still be living on the kibbutz (a collective farm).

But the show rang out loud and clear, establishing Jerry as a man whose music was on the move. Songs from the show, like "Shalom" and the title tune, "Milk and Honey," became instant standards – resulting in his nomination for both the Tony and Grammy Awards, Broadway's and the recording industry's equivalent of the Oscar.

For years Jerry had been knocking on doors. And now suddenly the men behind those doors were coming to him. Yes, producers, directors and agents

were deluging him with scripts for their proposed shows.

Would, could, should Jerry write the score for a particular show?

Noted drama critic Norman Nadel notes that it is far from easy for a composer to choose to write words and music for a specific production, for he must "explain a story that has been imposed on him...he must prepare music which is consonant with the time and place of the narrative."

"Now that I'm finally in the position of choosing what shows I will compose for, I spend a lot of time reading scripts," Jerry declares with obvious delight. "I look for a show with a bigger-than-life character. One who is warm, sentimental, full of pride, drive and humor."

Thus, his choice of "Dolly" seemed a natural one. And so Jerry spent a year working out various tunes and melodic ideas – "waiting for the bell to go off," as he shifted, switched and changed lines until he finally said hello to the birth of "Dolly," one of the most exciting show tunes to bounce off the Broadway stage onto the lips of theatergoers and non-theatergoers alike.

"Writing songs is very much like doing a jig-saw puzzle," Jerry explains. "Sometimes you get an idea for a song, and it builds in various disconnected places until it finally all comes together perfectly."

His latest show, "Mame," also fired his imagination for the period between the 1890's and 1930's, prominently featured in "Dolly", and, like the previous production, is chock-full of riotous, robust, rah-rah lyrics.

Today, Jerry reads several scripts per week, looking once again for the bell to go off, the characters to come alive, and another show to write for. But now that he can afford to be as choosy as he wants, Jerry will embark on another show only when he finds a script so exciting, he'll be inspired to dash to the piano and begin working. (As of this writing, he was still reading.)

Even established song writers can choose the wrong show. Many musical comedies close on out-of-town try-outs because of lack of an exciting script. "Holly Golightly" (based on Truman Capote's bestseller, "Breakfast at Tiffany's") was bound for the bright lights of Broadway but was given a one-way ticket from oblivion to obscurity when producer David Merrick conceded the show, in spite of its excellent score, was an "excruciatingly boring evening" and closed the production, even after that Freudian script doctor, Edward Albee, was called in to perform major vocabulary surgery.

One of the greatest financial losses

was "Kelly," which did open on Broadway two years ago – stuck around one night to be lambasted by the critics, and folded the following night – leaving its backers poorer by half a million dollars!

Although Jerry writes both words and music himself and feels he could never write with a partner, he believes, "Collaboration is the secret of American musical theater," citing the most prominent examples, Rogers and Hammerstein.

Jerry is fast becoming as famous as his songs. Many believe President Johnson got re-elected on the strength of Jerry's "Hello, Lyndon," which he was specially commissioned to write as Johnson's official presidential campaign song. Jerry himself recently appeared on the Ed Sullivan Show, playing piano for the McGuire Sisters as they sang a haunting "Hello, Jerry."

Other accolades: Winning the Tony, Grammy, and both of Variety's "Best Composer" and "Best Lyricist" awards for his work in "Hello, Dolly!" There was also the thrill of receiving the "Man of the Year" award from his alma mater, the University of Miami, and being chosen as one of the Ten Outstanding Young Men by the United States Junior Chamber of Commerce.

Although Jerry now writes only complete Broadway scores, he advises that newcomers should begin by writing special material and single songs. "Get your work seen and heard, make your own mistakes, have your own disasters. That's the only way you'll learn. You should have seen my early college shows," he laughs.

Jerry first studied musical composition and other related courses in college, where he was a drama major. Today many high schools and drama groups in your area may offer songwriting and music theory courses. And it's never too late to start pounding that piano.

In New York, Broadcast Music, Inc. offers a special free ten-week showcase for aspiring young Broadway-bound composers and lyricists to audition and spotlight their work. Top producers and agents are invited to attend.

And many music schools, colleges and foundations offer grants to promising tunesmiths.

"Do come to New York if you want to write for Broadway," Jerry advises. "But do be prepared to work in some other line of work for some time to support yourself."

"Believe in yourself, believe in your work," Jerry declares. "The climb to Broadway is a long one. You might have to wait years. But you can't become easily discouraged. For it won't happen next Monday..." □

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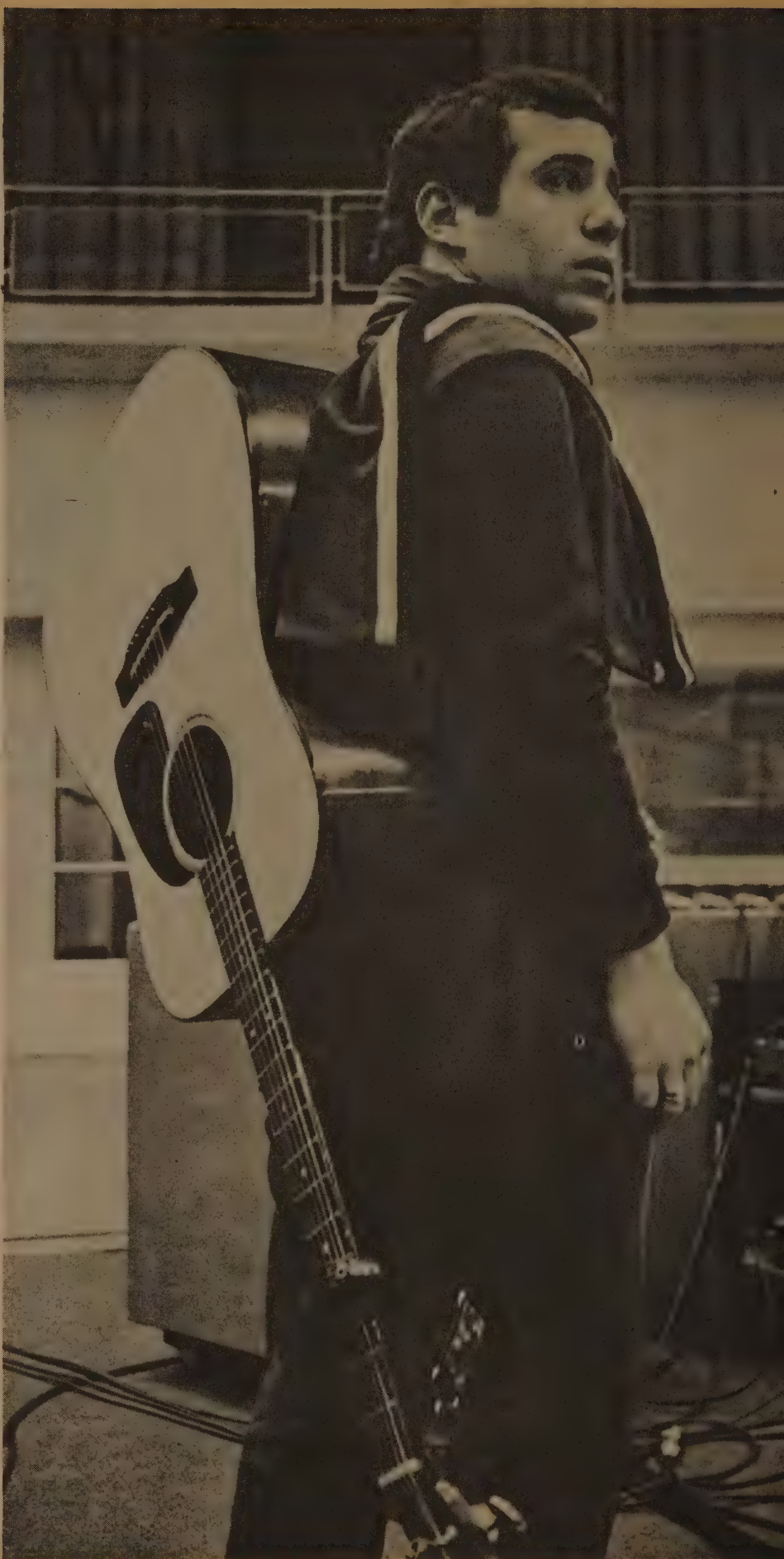
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Inside the mind of..... PAUL SIMON

A lot of readers have been asking for an interview with Simon and Garfunkel. After much difficulty in tracing them down (it was impossible to get them together), we finally found Paul Simon in his Manhattan apartment waiting to have a ton of high-fi and recording equipment delivered.

As we walked in on him, he was listening to the new Beatle single. We waited until he had finished and began the following interview.

JD: Which side of the new Beatle record do you like best?

Paul: I prefer "Penny Lane." It's tremendous. "Strawberry Fields" is okay. But I like McCartney better than Lennon as a writer. "Penny Lane" is McCartney and "Strawberry Fields" is Lennon.

JD: Do you think there are subtle British things in "Penny Lane" that go over Americans heads?

Paul: I don't think so. From what I understand, "Penny Lane" is a street in Liverpool. "Strawberry Fields" is a girls' reformatory in Liverpool. I think "Penny Lane" is just a memory picture of Liverpool. I never gave it any thought that it could mean something. Like, the trumpet - I thought it was a good arrangement. It didn't have any signifi-

cance other than being a good sound in the right place.

JD: Are you the one who turned Brian Wilson onto the "Music Of Bulgaria" album?

Paul: No. I played it for Al Kooper and he played it for Wilson. I don't know any of the Beach Boys. That's a fantastic album. That's about two years old. By the way, tell Al Kooper if he doesn't give my "Cream" album back, I'll kill him.

JD: What do you think of "Richard Cory" by Them?

Paul: That's a peculiar question because it's an old record.

JD: Yeah, but it's beautiful. Why didn't it ever do anything?

Paul: I'll tell you why. You and me are the only ones who think it was beautiful. I thought it was great. In fact, melody changes they made in the song, I adopted. I do it their way in concerts. There's another version out by the Chicago Loop. I haven't heard that.

JD: It's not so hot. Do you like Harper's Bizarre's version of "59th Street Bridge"?

Paul: I like it. It's a hit record. Theirs is a little less alive than our version. Everything in it has an arranged feeling. When we did it, we used Gene Wright and Joe Morello from Dave Brubeck's group. Just me and those two guys. I wanted a light jazz thing. I think it came off quite well.

JD: How did they feel about being on the session?

Paul: I think they felt awkward because they didn't know what I wanted. I just wanted them to play, to swing in their own idiom. They were trying to come over to mine.

JD: There was a jazz drummer on one of Sandy Bull's albums, too.

Paul: Some jazz guys don't mind playing those gigs. Others put it down. I don't think anyone would object to playing with Sandy Bull, though. He's a very talented guy.

JD: What do you think of "For What It's Worth" by Buffalo Springfield?

Paul: Great record. I heard about ten seconds of it and said there's a smash record. I like those guys. I met them



on the coast. The song is about the riots on Sunset Strip.

JD: They seem to be telling about the things Frank Zappa always talks about.

Paul: It might mean something in a larger sense. I don't think they're Zappa-influenced, though. I imagine they know him. Zappa is well-known out there.

JD: Do you tour much?

Paul: Usually every weekend we do college concerts.

JD: Do you use a band?

Paul: No. We don't work with a band. Just one guitar. We don't need a group. The feeling or mood of a song is more important than a beat. Once you become accustomed to hearing one guitar, that guitar is like an orchestra - even though it's just miked, it's not amplified. My style of playing is rhythmical. Even though I'm pulling strings, I'm always slapping at it. A song like "Sounds Of Silence" just doesn't need a heavy beat. You'd have to see a concert to see what I mean. It's quite amazing.

JD: When you're performing on stage with just the guitar, can you hear the

other instruments in your head like they sound on the records?

Paul: No. When I write a song, I just use the guitar. I add instruments later. My original concept of the song just includes a guitar.

JD: Is it true that the electric instruments were overdubbed on "Sounds Of Silence" without your knowing it?

Paul: Yes. I wasn't violently against it. It sounded okay after a couple of hearings. I didn't think it was great, though. I didn't say, "Oh, they screwed up my song with electric guitars and drums." I was pleased with that. It grew on me. Now I strongly prefer the electric version to the non-electric version.

JD: What got you thinking that way?

Paul: I think the electric instruments and drums are much more fitting.

JD: What was the first song you wrote with other instruments in mind?

Paul: "Richard Cory" and "Homeward Bound," I guess. I was still in England then. Most of the stuff in the "Parsley Sage" album, too. Some things in that album, though, are a year or two old.

JD: Were they overdubbed, too?

Paul: No. They were all recorded straight. "Sounds Of Silence" was the only thing overdubbed. Actually, "We've Got A Groovy Thing Going" was recorded with instruments before "Sounds Of Silence" was.

JD: What does the name of your publishing company, Charing Cross, mean?

Paul: Charing Cross is the name of a road in London. It's a tube station. It just reminds me of my favorite city. I like the sound of the words, too.

JD: Do you think you'd like to settle in London?

Paul: No. I wouldn't want to settle anywhere. I like to keep moving around, be in different cities during different seasons of the year.

JD: Do you know Burt Jansch?

Paul: Very well. In fact, I lived with him for a while in England. I've got about three or four of his albums. He's got an album on Vanguard that compiles his first two British albums.

JD: Why do you think Donovan is bigger than Jansch?

Paul: For one thing, he's nicer looking. Burt started a year or two earlier than Donovan. But he is straight folk. He's not rock at all. He used to write but he doesn't any more. Now he just does traditional folk stuff. He's a superb guitarist. Really unusual, blues jazz guitarist. He was a big influence on Donovan. I know Donovan but not very well. I think Don swings with the trends. When Dylan was popular, Don was Dylan. And now he's Paul McCartney. Burt's not trying to make hit records.

JD: Do you like Donovan's songs?

Paul: I think he's very talented but he's not my taste. I'm not putting him down for that. There's a lot of talented people that aren't my taste. I can't lose my mind over Otis Redding but I know he's very talented. I'm not putting him down simply because I don't dig his music. There's a lot of good music that I don't dig. There are people who don't like what I write. But it doesn't mean that it's bad. It means it's not their taste. I can say, however, that I like "Mellow Yellow."

JD: What do you think of the Hollies?

Paul: They're a good group. Very tight. Graham Nash is a nice guy. Their new album didn't kill me but I wish them a lot of luck because they write good songs?

JD: Did you always like R&R?

Paul: Yes.

JD: Did the Beatles make you like it more?

Paul: Yes, they did. But the Beatles didn't make me switch from folk to rock. I just like the Beatles. They're the best by far.

JD: When do you think rock started to become serious music?

Paul: Around the middle period of the Beatles, folk rock raised the level a great deal. There was more emphasis on lyrics.

JD: Do you think better instrumentalists came out of folk, too?

Paul: Yes, but there were a lot of good instrumentalists in rock, too. Folk music added another dimension. Now it's possible to write a good lyric with good music. That expands the art form. Rock was getting very stereotyped until it took on these other influences.

JD: When did you start liking rock?

Paul: When I was thirteen. I liked it

from the beginning. I vaguely remember Bill Haley. I don't think I liked him. I remember "That's All Right, Mama" by Elvis.

JD: Is that when you started to play guitar?

Paul: Yes. I learned to play by myself.

JD: What made you want to write songs?

Paul: I don't know, I just started to write songs. I wanted to write prose but I wrote songs first. I don't write poetry.

JD: Do you read a lot?

Paul: Sometimes I go on jags. I'll read a lot and then cool off for a while.

JD: Who are some of your favorite authors?

Paul: James Joyce. In the modern vein I think John Updike will be around a long time and Saul Bellow; the playwright Edward Albee, too.

JD: Do you think we're still in a romantic era?

Paul: No. I think this is an anti-romantic era. Our generation has a lot of idealism but it's more pragmatic than romantic. This is the age of the anti-hero. James Bond is more fantasy than romantic.

JD: What is God to you?

Paul: I don't know. I'm looking for the answer.

JD: Do you believe in heaven?

Paul: I think you live and you die. When it's over, it's over. You don't come back and you don't go anywhere. You just stay in the ground.

JD: What are some of your favorite songs that you've written and performed?

Paul: "The Dangling Conversation", "Feelin' Groovy", "For Emily Wherever I May Find Her." Songs are favorites, and then they fade when they've been around so long. I used to like "Sounds Of Silence" a lot, but I don't now.

JD: What about "Homeward Bound"?

Paul: I don't know how I wrote that. It's not even me.

JD: How did you write "Dangling Conversation"?

Paul: It took three months to write.



It was the same theme as "Sounds Of Silence," but on a personal level rather than a societal level. It's about me, mainly. I put it together verse by verse. I wrote the second verse first.

JD: Who comes up with the melodies?

Paul: I do.

JD: How did you write "59th Street Bridge"?

Paul: I was coming home one morning about 6 o'clock and I crossed the 59th Street Bridge. I thought of it while I was driving and I just started singing.

JD: Do words and the melody come at the same time?

Paul: I usually write the melodies first. I keep them in my head. Sometimes I forget melodies because I'll try to keep four or five going at the same time.

JD: Do you ever work with a tape recorder?

Paul: No. But I think I'll start with one now.

JD: How did you write "For Emily"?

Paul: Gee, that was a strange song. I wrote it all in one night. One of my fastest songs. I was playing around with a guitar melody and I sang the first line, "what a dream I had." It came quite easily.

JD: Is Emily someone you know?

Paul: No, it's an imaginary person.

In the conclusion of this interview next issue, Paul Simon talks about politics, songwriting and the youth movement. Don't miss it. □



GRANNY'S



THE MAMA'S & PAPA'S

Bob Dylan's wife is expecting. Isn't that nice?... Is it the end for the Mama's & Papa's? I hope not, but their future looks cloudy...Are Davy Jones and Don Kirshner feuding with Micky, Peter and Mike over the way the Monkees should be recorded?...On the last concert tour together Spencer Davis and departing vocalist Stevie Winwood had separate dressing rooms...Did you know that Byrd Jim McGuinn is married? Sorry about that...The Turtles take their first trip to Europe this summer...Karl Green, of Herman's Hermits, got married. Congratulations, Karl! ...The latest Bob Dylan rumor which his friends are denying is that he has a mental block and is unable to write songs. MGM Records says he hasn't signed with them. Capitol Records is still making offers. I hope you're ok, Bob...The Beach Boys sent me a letter full of nice news: "It has been baby-time in three Beach Boy homes. Dennis' wife Carol recently gave birth to a daughter, Jennifer Beth. Al and Linda Jardine have a son, Matthew. Mike and Suzanne Love have a new daughter whom they have named Hayleigh Caine.

"The Boys are moving house: Mike has already signed the deeds to his - a modest 200,000 dollar retreat in Coldwater Canyon, Beverly Hills. This is Suzanne's dream house, and Mike's decision to buy was taken suddenly on the group's 1966 tour of Britain. He phoned his wife at breakfast time six thousand miles away and said: 'Go look at the house again - we'll buy it!' Mercury never flew so fast as Suzanne...

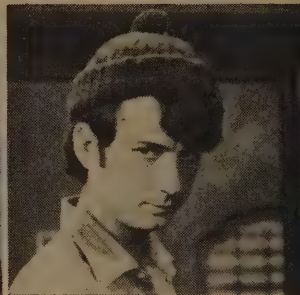
"Al and Linda are still looking for their next resting place. They - like Mike and Suzanne - have set their minds on Beverly Hills. Though they like living out at Manhattan Beach - it is a long way from the music 'scene' and Hollywood. 'It's good for the image,' says Mike.

"Bruce Johnston has written, composed and produced a song for Britain's Graham Bonney. It is called, 'Thank You, Baby' and is released by EMI of Europe."

Thanks for writing to your old Granny! They're such nice boys...Now that the overpowering guitarist Mike Bloomfield has left the Paul Butterfield Blues Band, Paul's harmonica, Mark Naftalin's organ and Elvin Bishop's guitar are more dominant. They're such nice boys. I saw them at the Cafe Au Go Go, where they packed the club every night. I was surprised to learn that Mark's father is the mayor of Minneapolis. Mike Bloomfield is forming a group with



THE BEACH BOYS



MIKE

organist Barry Goldberg and it should be a terrific band. Barry's been busy playing on a lot of Mitch Ryder recording sessions...Will Mick Jagger and Keith Richard be allowed in this country again after all that nasty publicity in England? Donovan is having similar problems. Such a pity...

The Clear Light, a zowie new group with two drummers, created a lot of excitement at the Easter Love-In in Los Angeles. You can hear them soon on Elektra... The Who had to pay for the twelve microphones they broke during the 10-day Murray the K show in New York. They had a really wild act. Pete Townshend broke three guitars. See the Who interview in the next Hit Parader...Generally, the Murray the K show was disappointing. Although it featured Mitch Ryder, Wilson Pickett, the Blues Project, Jim & Jean, the Mandala (with their really corny "soul crusade"), the Hardly-Worthit Players (they do Senator Bobby), the Chicago Loop, the Who and the Cream and one-night-only guest stars Simon & Garfunkel, the Blues Magoos and Phil Ochs, with the Rascals, and the Vagrants added in a desperate last-minute attempt to save the show, audience reaction was apathetic. Except for the guest stars, none of the acts had more than ten minutes on stage. Some did only one or two songs. The films being projected while artists were performing were distracting. It was a bad scene... The Lost Sea Dreamers are the best group the Night Owl has headlined in a long time. Go to see them and say Hi to Joe Marra...Was Cass Elliott ever married to Jim Hendrix, who was once with her in the Big Three? Jim is now leader of The Lamp Of Childhood... Coming Attractions: The movie version of Lerner & Loewe's fabulous musical "Camelot" opens in New York on October 25. The screen classic "Gone With The Wind", which, despite popular rumor, has never been shown on TV, will be re-released this October, for the seventh time since 1939...Most Ridiculous Title Of The Month: "Darling Lili, Or Where Were You The Night You Said You Shot Down Baron Von Richtofen," starring Julie Andrews, begins filming early next year...The Merson Musical Products Company asked Frank Zappa and the Mothers to try a few of their instruments and perhaps endorse them in an ad. Frank wound up designing a new line of amplifiers for them and planning a large advertising campaign for all the instruments...News happens so fast and it takes six or eight weeks for magazines to be printed

GOSSIP

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THE BYRDS



BARRY



THE LOVIN' SPOONFUL

and distributed so everybody probably knows that *Jim "Harpo" Valley* left *Paul Revere & The Raiders* and that *Drake Levin* rejoined them temporarily for a tour, so I'm not even going to mention it...British musical star *Tommy Steele*, last seen on Broadway in "Half A Sixpence," will play the leprechaun in the movie "Finian's Rainbow"...*Ron Hicklin*, *Al Capps* and *Stan Farber*, who've been the background voices on many pop records, deserve some credit for the success of the Monkees, if you know what I mean...*The Byrds* are making plans to star in a movie...*The Beach Boys* formed a new company, Home Movies, to produce TV and motion picture films starring themselves, with original music by *Brian Wilson*. Their record company, Brother Records, has set up offices on Sunset Boulevard in Los Angeles...If you want to hear how funny and perceptive *Lenny Bruce* was, dig the *Lenny Bruce Carnegie Hall Concert* on United Artists Records...I'm sorry to hear that the *Steve Miller Blues Band* broke up...*Ray Charles* made a two-week European tour recently with concerts in Paris, London, Stockholm, Milan, Frankfurt and Berlin...Circumference Records has signed the *Fluffy White Doggie*, an exciting new group with two beautiful blonde vocalists and a singing, songwriting pianist who also plays French horn...*The Peanut Butter Conspiracy* opened the new Los Angeles Cheetah discotheque. The club was formerly the old Aragon Ballroom where *Lawrence Welk* once dispensed bubbles: a-one, a-two. The times, they are a-changin'...*The Chambers Brothers* broke all kinds of records at the Fillmore Auditorium in San Francisco and they'll be on the West Coast through most of the summer...One West Coast group, *the Mothers*, did so well in their 10-day concert series at the Garrick Theatre in Greenwich Village that they rented the theatre until September 4, 1967 and will wail there all summer long...*Elvis Presley* won't appear at Canada's Expo 67, but he's sending his guitar. I won't be there either, but I'm sending them my rocking chair. *Frank Zappa* may send his mustache. Why don't you send them something...

Folk music is really, really big in Japan. *Judy Collins* did a 3-week tour there in May...*The Dave Clark Five* haven't had a record on the British charts in over two years...*Brigitte Bardot* tossed a party in Paris for *Trini Lopez*. He's a nice boy...*The Walker Brothers* have renewed their work permits in England and are again driving the little girls wild...*Gordon Waller* plays a

disc jockey in a play on the BBC-TV. It looks pretty serious between Gordon and Sharon...*The Kinks* recorded half of a live album in Glasgow, Scotland, the other half in Paris...Three Monkees are happy with their new record producer, *Chip Douglas*...Remember the puppy that appeared while the *Lovin' Spoonful* was singing, "Do You Believe In Magic?" on the Ed Sullivan show? It's Orpheus, a 9-month-old St. Bernard, and he's the latest addition to John and Lorey's menagerie. On July 1, Mr. & Mrs. Sebastian and their zoo move into the 268-acre Hermits Hill Farm in New England. There's a 10-horse stall in the barn which they'd like to fill...

Paul McCartney flew from London to Denver, Colorado to attend *Jane Asher's* twenty-first birthday party. Jane is touring the U.S. with the Bristol Old Vic Company. One of her roles is Juliet in Shakespeare's "Romeo and Juliet"...*Mick Jagger's* girlfriend, *Marianne Faithful* made her London stage debut in Chekov's "The Three Sisters"...Granny Goes To The Movies: "The Taming Of The Shrew" starring *Richard Burton* and *Elizabeth Taylor* is a colorful, lively, hilarious frolic. The photography, costumes, settings and the acting are all magnificent. You must see it. "The Happening" is about four beach party drop-outs who kidnap an ex-Mafia mobster played superbly by *Anthony Quinn*. The gangster's wife, his business partner and his old Mafia buddies refuse to pay the ransom, so he convinces the kids to help him seek revenge. The action swings from comedy to tragedy and back again, and the ending is a scream. "In Like Flint" starring *James Coburn*, is not as good as "Our Man Flint," but it has its moments, particularly the satire on actors in politics.

"Divorce American Style" skips between satire and seriousness as it dissects several marriages on the rocks. I was shocked to see that nice *Dick Van Dyke* cheating on his wife (in the movie that is). *Debbie Reynolds*, *Jason Robards*, *Jean Simmons* and *Van Johnson* also star. That's enough movies for now...*Nora Guthrie*, teenaged daughter of Bob Dylan's idol *Woody Guthrie*, will soon be making records under the supervision of *John Sebastian* and *Jack Lewis*... Lots of top groups are having internal problems. There should be some interesting developments next month.... Stay cool, stay clean, if you know what I mean. Bye, dearies. □

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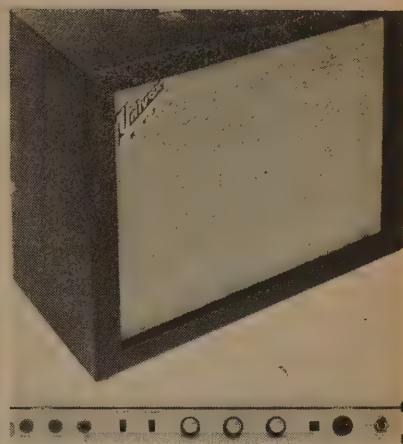
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SPENCER DAVIS

Spencer Davis to sing lead vocal on the group's next single — an assault upon "the mind fields" of the U.S. in April — and new images all around. These were the new projects to emerge from an Italian meal with Spencer (the conversational Welshman, sporting dark circular glasses, shaggy woolen jacket and luxuriant sideburns) and his manager, Chris Blackwell (the somnolent Englishman with immaculate manners, suede jacket, open-neck shirt, blue jeans and a BBC announcer's voice).

"I don't feel my musical contribution to the group has been enough," said Spencer, "and I'm naturally pleased about the prospect of my singing the vocal on our next single which is slightly more 'poppy' and more suitable for my voice than Steve's."

"Not so much in Britain, on the Continent we are suffering from a kind of Stevie Winwood Quartet image — and while I would never underestimate the importance of Stevie's vocals — we are a group!

"I believe our records are bought as a product of an over-all sound and not for the particular talent of any one individual.

"Muff, for example, is very underrated — he's certainly one of the best bass players in Britain, and as all our singles have had very heavy bass patterns, he is as responsible for our success as anyone. I would certainly like to see him get greater recognition.

"Pete should be brought out far more as a character. Given the chance in a TV interview, he could get the audience rolling on their stomachs.

"Now is the time to start publicizing the individuals in the group more fully."

In addition to their current chart-leaper, "I'm A Man," which, incidentally, was written by Stevie initially as the background music for a documentary U.S. film about "Swinging London," there is great excitement over the group's smash through the U.S. beat barrier with "Gimme Some Lovin'."

"We don't want to rush into a U.S. tour prematurely," said Spence, and Chris blinked, which apparently signified approval. "Both Chris and I believe the Lovin' Spoonful may have made that mistake in Britain.

"If the current good luck holds, we will be making a tour of U.S. colleges and universities. I'd like to get established in 'the mind fields' first."

"Why?" seemed an obvious question.

"No real reason," said Spence, "except that the U.S. is such a vast coun-

try that I believe we have something of a following on the college circuit already, and it would be easier to build on that foundation than launch on a massive nation-wide tour where in some districts they may never have heard of us."

On the question of appealing to "a musically instructed, intellectual or hip audience" or catering to what one journalist referred to recently as "the lowest common denominator" Spencer was effusive.

"I don't concede that the 'moronic masses' exist — the public have never been idiots. There are simply those people who regard music as less than an art form and get their entertainment from pop in a simplified form — there's nothing wrong with this.

"The Troggs spearheaded a re-interest in music as pure distillation of pop music, while everyone else was running about wrapped in their own egos slapping labels like 'psychedelic' and 'freak-out' on everything as though they were detergent packets with extra free gifts.

"People like the Troggs and now the Monkees who have really brought it on home are simply saying — 'here's some happy music, go away and enjoy it' — good luck to them!

"The only thing I deplore is when a group or a producer deliberately tries to foist a product they know to be inferior upon a market they believe to be susceptible.

"The Beatles have something to offer and the public buy — same with us. We believe in what we do as do the majority of other groups. We never go into the recording studio with the idea of compromising a record-buying public. What we like happens to be commercial.

"Sometimes we can't get our own way over a release — for example, we wanted 'Till The End Of The Day' on the 'Autumn '66' LP released as a single because we simply believed it was a good recording. That's the way we feel about any release."

Because of the deplorable lack of initiative and originality on the part of television — particularly ITV — in producing anything original in the presentation of pop music, Spencer has now reached the point where he finds it necessary to produce an independent film — incorporating some original ideas — to promote his records.

Mr. Blackwell spoke over his glass of orange juice!

"To begin with, anyone making a film

"I Don't Feel I've Contributed Enough."

By Keith Altham



for TV of a pop group loses money. What we gain is time. For example, the film shown on last week's 'Top Of The Pops,' shot for us by the Indian gentleman who takes all the photographs of my groups – Vic Singh – will be shown all over the Continent.

"This means that whereas it might have been necessary for the group to fly to Germany for a TV promotion – involving air fares, traveling expenses, etc. – we can now stay in Britain."

Spencer continued enthusiastically over his glass of rose.

"Since the decline of Dave Clark the industry seems to have got cold feet over presenting pop – all the producers are worried about the budget.

"Now every group I know is sick of appearing on the box, holding on to their instruments like garden rakes and opening and shutting their mouths like goldfish. The answer is, do it yourself – we can put our own ideas into practice with our own camera man and director."

On the brink of breaking the beat barrier in the U.S. and consequently

finding himself with a few dollars rolling in, I questioned Spencer as to how he might contend with a position of affluence and time to kill in the years to come.

"The prospect of having a lot of money has never really occurred to me," admitted Spencer. "Maybe I'd go to Kenya or somewhere new and just start afresh there. Money shouldn't dictate – the Beatles have managed to find new things without getting bored.

"McCartney surrounds himself with unaffected people like Jane Asher, John Mayall, Pete Townshend while others like Charlie Watts preserve perspective."

Spencer is one of the few people I have met who has anything intelligent to say about the so-called "harmless drug" situation existing in certain pop circles.

"It frightens me to see people I know taking them – you snap your fingers under their nose and they're not there – another world.

"What worries me is not whether

they are organically harmful but whether they are psychologically harmful – no one has really closely examined the mental side of things – just how do you determine the effect on the brain?

"There was one girl I saw under the influence of a drug, and she looked in a mirror on the wall, screamed, and threw a vase which smashed it.

"I asked why she had done it and she said – 'when I looked into the mirror it was smashed already.' That kind of thing frightens me."

We left the restaurant. We dropped Chris off at his record shop in the West End – which was a surprise to Spencer who did not know he owned one – and we continued on to a music store.

That was my mistake for '67. Spence got the entire stock of radio mikes, videotapes and stereo recorders out and the last I saw was him vanishing behind a bank of amplifiers with the salesman launching into the patter – "Now I sold this same model recently to Eric Burdon....." □

NEW STARS ON THE HORIZON

THE FIVE AMERICANS

The Five Americans began about three and a half years ago at Southeastern State College in Oklahoma and had jobs around the campus for \$50 a night to help stay in school and to keep their hair short. Of course, they had their share of the usual disappointments: not getting enough bookings and having their equipment either lost or stolen. But they never gave up hope.

They ventured to Dallas in June 1964 with a record they "cut" in a local Oklahoma recording studio and presented it to Jon Abnor, Jr. of Abnak Music Enterprises, Inc. Jon wasn't too enthusiastic about the record, but he noticed an unmistakable quality of talent. He signed them to a recording contract and called them the Five Americans.

At this time Jon was unaware of their tremendous financial problems. They were too proud to let anyone know of their difficulties. About two weeks later he discovered that all five of them were living in an inexpensive one-room apartment and eating peanut butter sandwiches for breakfast, lunch and dinner. It was then that Jon and John Abnor, Sr., Personal Manager of the Five Americans, realized that they were not just an ordinary group of artists who wanted a break in the music business for selfish reasons.

They made several records but they were nothing more than local hits. Then WHAM - "I See The Light" happened. The first week it was released it sold 9,000 copies in the Dallas area alone. Within a matter of weeks, "I See The Light" became a national hit and really started the Five Americans on the road to fame.

When not touring or recording, the Five Americans, who make their home in Dallas, practice about four hours daily in a rehearsal hall owned by Abnak Music Enterprises, Inc. to better their sound and technique. They are a self-contained group; that is, Mike, Norman, and John write 90% of their material.

The Five Americans' latest release is "Western Union." Also out on the market is their album, "I See The Light," on the Hanna-Barbera label.

Mike Rabon, leader of the group, plays lead guitar, sings and writes music. He is 22 years old and was born on April 16 in Port Arthur, Texas. He is 5' 11"



tall, weighs 143 lbs., has brown hair, brown eyes, and a fair complexion. He graduated from Hugo High School (Oklahoma) and later went to Southeastern State College in Durant.

The organist is John Durrill who also sings and writes music. John is 22 years old and was born in Houston, Texas on August 20. He is 5' 10" tall, weighs 150 lbs., has dark brown hair, dark brown eyes, and a fair complexion. He went to Oklahoma Christian College and Southeastern State College.

Norman Ezell, who plays rhythm guitar, sings and writes music also. He is 21 years of age and was born in Chelsea, Alabama on October 22. He is 6' 2" tall, weighs 175 lbs., has blond hair, blue eyes, and a fair complexion. Norman went to the University of New Mexico, Southeastern State College of Oklahoma, and Arlington State College of Texas.

The bass guitarist is Jim Grant, who is 21 years old and was born on July 29 in Hugo, Oklahoma. Jim is 5' 11" tall, weighs 145 lbs., has dark brown hair, blue eyes, and a fair complexion. He graduated from Hugo High School (Oklahoma) and later attended Southeastern State College in Oklahoma and Arlington State College of Texas.

The drummer, Jimmy Wright, was born in Powell, Wyoming and is 17 years old; his birthday is December 2. He is 5' 7" tall, weighs 150 lbs., has brown hair, brown eyes, and a dark complexion. He went to Durant High School in Durant, Oklahoma.

JIMI HENDRIX

Eight short weeks is all it took to establish the Jimi Hendrix Experience as one of the major pop names in England.

In existence for just six months, this exciting group has already made its mark on the charts, in clubs, in ballrooms and firmly in the minds of all those fortunate enough to have witnessed an experience.

Jimi is an American who's had two big records over there, "Hey Joe" and "Purple Haze," and will soon hit home with a smash.

Jimi Hendrix, guitar and vocals, was born in Seattle, Washington, November 27, 1945. Left school early and joined the Army-Airborne, but was invalided out with a broken ankle and an injured back. Started hitchhiking around the Southern states, guitar pickin' - eventually made it to New York, working with a vaudeville act, his first professional job. One night one of the Isley Brothers heard him playing and offered him a place in their band.

"Yeah, I'll gig. May as well, man, sleepin' outside between them tall tenements was hell. Rats runnin' all across your chest, cockroaches stealin' your last candy bar from your very pocket."

He soon tired of playing the same old numbers every night, turned in his white silk stage suit and matching patent boots, and headed once more for Nashville.

A tour came through town, headed by B.B. King, Sam Cooke, Solomon Burke, Chuck Jackson and Jackie Wilson.

Through the MC, Gorgeous Georgie, Jimi managed to join the show and toured all over the states, backing these great artists, learning much of his artistry on the way. One day he missed the tour bus and found himself stranded in Kansas City, penniless. He scraped together enough money to make it to Atlanta, Georgia, where he joined the Little Richard package tour, again touring all over, finally playing with Ike & Tina Turner on the West Coast. When the tour arrived in New York, Jimi left Little Richard and became one of Joey Dee's Starliners, at a time when this band was big news internationally.

In August 1966, Jimi went solo with a backing band, the Blue Flame, playing in Greenwich Village, for the princely sum of fifteen dollars a night. Later, he backed John Hammond for a short time.

Ex-Animal Chas Chandler and Mike Jeffery, the Animals' manager, persuaded him to come to England, obtained a work permit and he arrived in September, since which time he has already excited many audiences up and down the country.



Jimi has rejected the accepted image of the colored American artist, i.e., processed hair, slick silk suits, meticulously rehearsed, rather stereotyped dancing on stage. He has the same professionalism but at the same time a more relaxed though dynamic approach on stage. His already large band of fans see him as a sort of Bob Dylan, lyrically, but generating the excitement of, perhaps, Mick Jagger.

"I came to England, picked out the two best musicians, the best equipment, and all we are trying to do now is create, create, create music, our own personal sound, our own personal being..."



THE BUCKINGHAMS

They've had three big records, "Kind Of A Drag," "Lawdy, Miss Clawdy" and "Don't You Care," but very little is known about the five young men from Chicago who recorded them. Now, Hit Parader unveils this "mystery group."

The Buckingham are the survivors of several Chicago groups that broke up because their key members were drafted. Their first two releases were on the independent USA label; then Columbia Records signed the boys.

Lead guitarist Carl Giammarese, 19, composes most of the original material for the group. He's had three years of private lessons at the Miller School of Music. His father Nick used to sing with local bands. Carl's 12-year-old brother is an electronic genius who helps the group with things like plugging their guitars into their amplifiers.

"We have class," says Carl proudly. "Our music is solid rock but it has a nice sound to listen to."

John "Jon Jon" Poulos just turned twenty. He's the Buckingham's stalwart drummer. He likes traveling, animals, food and girls. His dislikes are unpacking suitcases and cruelty to animals. Jon Jon's ambition is "to make it to the top and stay there."

Denny Tufano is a self-taught guitarist. He's twenty years old, used to be a

commercial artist and designs clothes in his spare time. Denny's ambition is "to be successful" and he likes "any music that has talent in it."

Marty Grebb, at the tender age of twenty, can play the organ, guitar, saxophone, harp, bagpipes, trumpet and kazoo. Therefore, you're probably not surprised to learn that his parents, Mr. & Mrs. Harry Grebb, are musicians and music teachers. Dad plays ten or twenty instruments, too, and his sister plays guitar and writes poetry. You ought to hear them when they all get together on a Sunday afternoon. Such family harmony!

Marty made his first public appearance at a dancing recital when he was just six years old. He later studied music at the American Conservatory in Chicago. His biggest break, he admits, is "just being able to play." One note for the girls: Marty's eyes are a sexy yellow grey green.

Nick Fortune is also twenty; he plays bass and he went to Maine West High School. Nick was once a barber and now he does all the hairstyling for the Buckingham. He's a real cut-up. Arf arf.

Seriously, Nick likes Italian food cooked by his mother and he dislikes Chicago weather, cheese and tonsils.

The rest is kind of a drag.



THE PAUPERS

Swooping down from Canada like a blast of fresh cold wind are the Paupers with a powerful, spine-chilling sound.

One of Toronto's top groups, the Paupers descended onto the unsuspecting audiences at the Cafe Au Go Go in Greenwich Village and blew everyone's mind with their hard-rocking and beautiful lyrical original songs, their three sets of drums and the 10-minute bass solo at the end of every set.

The Paupers are Skip Prokop, drummer, singer, and leader; Adam Mitchel

(from Glasgow, Scotland), rhythm guitar, drums and lead singer; Chuck Beal, lead guitar and mandolin; and Denny Gerard, bass, guitar, drums and vocals.

Their first Verve-Folkways single, "If I Call You By Some Name," was a big hit in Canada, followed closely by "Simple Dead" b/w "Let Me Be," both written by Adam and Skip. The Paupers recorded their first album in New York under the supervision of Tom Wilson.

Bob Dylan's manager, Albert Grossman, was so impressed by the group that he's now managing them. Keep reading Hit Parader for more on the Paupers. □

Birth of the SAN



There's one street in San Francisco called Haight. Its about ten blocks long; off that there's a park, the weather's fine and everything is beautiful. Haight Street is full of love.

There's nothing there but young people who own their own shops. They have restaurants and bands. They parade in their finery. You wouldn't believe the clothes. They have long hair. They have picnics and be-ins.

Every social movement and all the famous writing poets are there. Everybody drops in. It's very wild. It's the only place in the country where all the arts have come together all of a sudden and something new and original has happened.

Young people from all over the world are flocking there. I'm afraid to sell my apartment. I've lived there since 1958.

When I started singing rock and roll, there were no other rock and roll bands around. There was one

up in Virginia City called the Charlatans. (Ed. note: see *Hit Parader*, April 1966.) But they had never played Frisco. There was no place to play.

I got three guys to back me and we built a nightclub, the Matrix. They were college engineers or something, and they each gave me three thousand dollars. I formed a group to play in the club and things started. People just came because there was no place else to go at the time.

Then somebody decided to have a dance. By that time four other groups had started. People flocked to the dance.

All of a sudden someone realized that people -- not just teenagers but people eighteen and older -- were craving for a place they could go to and dance and have a good time. Business started happening.

Places had to advertise, so they picked a few beat artists and they had them make posters. The poster idea took off. People who went to

the dances started collecting them because they were so beautiful. That spread.

All the guys in the bands started taking home posters. There were only about a hundred copies of each poster printed each week. I have the only poster that was made the first time. There's only one copy of it. I have a complete collection of every one from the beginning.

Then the light shows began. Ken Kesey started that idea with his Trips Festival. (Ed. note: *The Trips Festival* was the first of many attempts to simulate the effects of a trip with flashing lights and loud music.) People on grants developed it with electronic stuff, films and painting with light. Bill Graham presented light shows at the Fillmore Auditorium. Then the Family Dog started using Bill Hahn.

Andy Warhol brought his light show to San Francisco and he looked so amateurish compared to what was happening there. Nobody dug him. He didn't make it.

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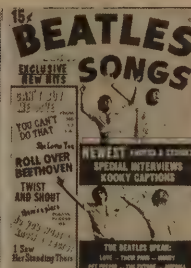
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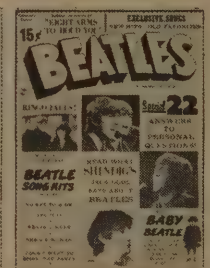
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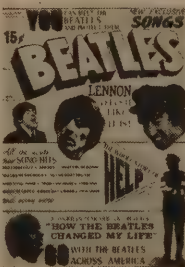
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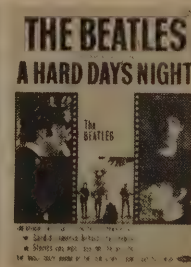
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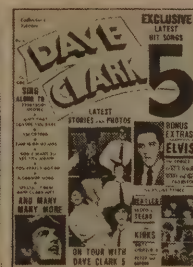
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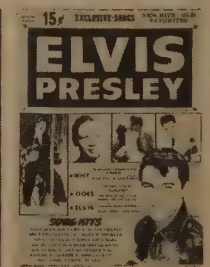
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BEATLES
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ELVIS PRESLEY

FRANCISCO Scene

by Martin Balin, leader of the Jefferson Airplane



The JEFFERSON AIRPLANE

When we play at the Fillmore, it's like being in the middle of the whole world. Everything is happening. The walls are alive. It's one gigantic trip. It's total involvement. Every bit of your senses is alive. You feel love, you see, you feel, you smell — everything is happening to you at once. It's overpowering.

People walk into these places straight and BANG! they're hit by everything in the world.

More and more people came to the Haight district to be entertained and to dig the music, lights, life and excitement. Now high society goes there. The rock music is accepted. We've played at the San Francisco Opera House and at high society parties. It's really something.

I don't know what the San Francisco sound is. They asked the Beatles that kind of question when they started the Liverpool thing. They didn't know. They were doing

Buddy Holly stuff in the beginning. The Stones were doing blues.

In San Francisco the Grateful Dead are doing blues; we're doing folk and commercial music. Everyone is doing their own thing. It's an honest scene.

There's a lot of playing together and friendly competition. Like, "I wiped you out — ha ha." It's like the old musketeer days.

Like we did a concert with the Dead and we finished our second set with our version of "Wait Till The Midnight Hour." Then the Dead came out and opened their set with a long, extended blues version of "Midnight Hour." As soon as they finished, we came back on and joined them, and both of us did a completely improvisational wailing taking-off of "Midnight Hour" together. Joan Baez got up and sang with us. Mimi Fariña danced. It was wild. Things like that happen.

There's lots of musical excite-

ment. The people go crazy, the musicians get wilder, things happen, places stay open till four or five in the morning.

When it first started, we had a lot of trouble from the police, naturally. But we had politicians and everybody coming to see what it was all about. We got their support. Newspaper columnists gave us support. Now the city supports it. It's beautiful.

It's like being in a different time. People wear their beautiful clothes and everything is very free. It's full of love. There are places that give food away. Young guys with guitars and poets are coming in. It's very far-out how people flock together for something good.

There's a thin strip of park about twenty blocks long running between two main streets. Everybody lives around it. In the summertime we have picnics. Sometimes the word goes around or sometimes it doesn't, but thousands of people

show up in the park and have lunch. They bring their families and they're all dressed in their far-out clothes. The bands play for nothing.

The bands make a lot of money now, but they play for the people. People give food away. It's far-out.

I was amazed by the Human Be-In. There were twenty thousand people there in a gigantic polo grounds in response to little signs saying, "Everybody's going to be there. Why don't you show up and be a human being."

At that time everybody who had helped create that scene, all the groups and poets and people, suddenly realized they really had a scene. Then the world realized it. The news magazines jumped on it and spread the word. This summer I'm sure there's going to be havoc.

Now the Greyhound sight-seeing bus goes down Haight Street. All the publicity that's gone out is beginning to hurt the scene. □

OTIS REDDING

"Soul Survivor"



Who will be the big soul singer, the one to last and last? We have James Brown, Joe Tex, Wilson Pickett and the subject of this interview - Otis Redding. Otis believes Wilson Pickett should get the crown and he isn't just being modest.

After listening one time to Otis' new Volt recording of "I Love You More Than Words Can Say," we give Otis the crown. If he squeezed one more ounce of soul into that record, he surely would have aged another ten years. No one could possibly top it - except Otis himself, of course.

Otis' recordings have brought him world-wide fame and several smash tours of England and France. We feel very fortunate to be bringing you this interview with Mr. Redding.

JD: What do you dislike most about England?

Otis: Nothing. I loved England from head to toe. I love the weather, the people. I was there in the summer and it was nice. The people are so groovy. They treated me like I was somebody. They took me wherever I wanted to go. I loved Paris, too.

JD: Did you find any language pro-

blems with your audiences in Paris?

Otis: No. They sang along with almost all the songs. But England is beautiful country. If I were to leave the U.S., I'd live in England. But I'd never leave the U.S. I own a 400-acre farm in Macon, Georgia. I raise cattle and hogs. I own horses, too. I love horses as much as singing. I like to hunt on horseback.

JD: Tell us something about the

album you recorded with Carla Thomas.

Otis: Carla and I worked on this album for three days. We do things like "It Takes Two," that Marvin Gaye and Kim Weston did. And we do "Tramp" by Lowell Fulson. I wrote an original called "Oo Wee, Baby." We do "Tell It Like It Is." There's a lot of great stuff on it.

JD: Your voices are so different.

Did you have any problems working together?

Otis: My voice right now is hoarse from working on that album. We didn't have any problems at all.

I went in first and sang my part, and then she came in and overdubbed her part. We used Booker T. & The MG's, too. Booker played both piano and organ. We cut eleven songs in three days.

JD: How did you write "Respect"?

Otis: That's one of my favorite songs because it has a better groove than any of my records. It says something, too: "what you want, baby, you got it; what you need, baby, you got it; all I'm asking for is a little respect when I come home." The song lines are great. The band track is beautiful. It took me a whole day to write it and about twenty minutes to arrange it. We cut it once and that was it. Everybody wants respect, you know.

JD: Why did you choose to do "Satisfaction"?

Otis: That came from Steve Cropper and Booker. We were all in the studio one day to record an album and they suggested I do "Satisfaction." They asked me if I had heard the new Rolling Stones' song but I hadn't heard it. They played the record for me and everybody liked it except me. If you notice, I use a lot of words different from the Stones' version - that's because I made it up.

JD: Were you in the music business before you joined Stax?

Otis: No. I used to be a well driller. I made a \$1.25 an hour, drilling wells in Macon, Georgia. One day I drove a friend of mine, Johnny Jenkins, up to do a recording session. They had thirty minutes left in the studio and I asked if I could do a song, "These Arms Of Mine." They did it and it sold about 800,000 copies. I've been going ever since. I wrote that song in 1960 when I wasn't even thinking of the music business. I recorded it in November, 1962. I tried the song out with a small recording company but it didn't do anything. I knew it was saying something, though. I dug the words.

JD: What was the first music you heard that impressed you deeply?

Otis: My mother and father and I used to go to parties when I was a kid. We used to go out to a place called Sawyer's Lake in Macon. There was a calypso song out then, called "Run, Joe." My mother and daddy used to play that for me all the time. I just dug the groove. Ever since then I've been playing music. As I was growing up, I did a lot of talent shows. I won fifteen Sunday nights straight in a series of talent shows in Macon. I showed

up the sixteenth night and they wouldn't let me go on any more. Whatever success I had was through the help of the good Lord.

JD: What do you think of people like Muddy Waters and Jimmy Reed?

Otis: I dig them because they give me a lot of ideas. I listen to them a lot.

JD: Do you like harmonica?

Otis: Yes, I love harmonica. I haven't done one on record yet, but I might try. I play it a little. It's easy. I play piano, too - the chords. I write songs with my guitar.

JD: How many pieces do you have in your band?

Otis: I used to have ten but now I have eight. I cut it down because it was getting away from my sound. I have two trumpets, two tenors, guitar, bass, drums and organ.

JD: What do you think of Sam & Dave and The Righteous Brothers?

Otis: I'll tell you. When I first heard the Righteous Brothers, I thought they were colored. I think they sing better than Sam & Dave. But Sam & Dave are much better showmen. Sam & Dave have been together for ten or twelve years. I think Sam & Dave are my favorites.

JD: Why do you think white blues performers are so much more successful than the originals?

Otis: Because the white population is much larger than the colored. I like what these rock-and-roll kids are doing. Sometimes they take things from us, but I take things from them, too. The things that are beautiful, and they do a lot of beautiful things.

JD: What do you think of Eric Burdon?

Otis: Now, Eric is one of the best friends I have. He's a great guy. I like the way he works. I like the way he sings, too. He's a good blues performer. I've seen him work in a club in England. This boy came on stage with a blues song and he tore the house up. They called me up on stage after he finished and I wouldn't go up. I knew I couldn't do anything to top it. Eric can really sing blues.

JD: Any blues by the Stones that you like?

Otis: No. I like their uptempo songs. They really groove on "Satisfaction." It's too much. I like their original things better. They can't do anybody else's songs.

JD: You're a producer and manager now, aren't you?

Otis: I have an artist that just came out on Atlantic Records named Arthur Conley. He does one of my songs, "Sweet Soul Music." It's uptempo and he does it beautifully. I manage him and record him. My band is on the record, too.

JD: What's the difference between rock and roll and rhythm and blues?

Otis: Everybody thinks that all songs by colored people are rhythm and blues but that's not true. Johnny Taylor, Muddy Waters, and B.B. King are blues singers. James Brown is not a blues singer. He has a rock and roll beat and he can sing slow pop songs. My own songs, "Respect" and "Mr. Pitiful," aren't blues songs. I'm speaking in terms of the beat and structure of the music. A blues is a song that goes twelve bars all the way through. Most of my songs are soul songs. When I go in to record a song, I only have a title and maybe a first verse. The rest I make up as we're recording. We'll cut it three or four times and I'll sing it different every time. You know once I cut a song, I can't pantomime it on a TV show. I've goofed TV shows every time. I missed the lyrics. I'd be going my own way but then I'd catch up.

JD: What's the difference between the Stax sound and the Motown sound?

Otis: Motown does a lot of overdubbing. It's mechanically done. At Stax the rule is: whatever you feel, play it. We cut everything together - horns, rhythm, and vocal. We'll do it three or four times, go back and listen to the results and pick the best one. If somebody doesn't like a line in the song, we'll go back and cut the whole song over. Until last year, we didn't even have a four-track tape recorder. You can't overdub on a one-track machine. Like yesterday, we cut six songs in five hours for my album with Carla. They were perfect songs, and they'll all be in the album.

JD: Do you think R&B has changed a great deal?

Otis: Yes. I'd like to say something to the R&B singers who were around ten years ago. They've got to get out of the old bag. Listen to the beat of today and use it on records. Don't say we're gonna go back ten years and use this old swing shuffle. That's not it. I know what the kids want today and I aim all my stuff at them. I'd like to see all those singers make it again. I'd like to take Fats Domino, Little Richard, Big Joe Turner, Clyde McPhatter and bring them into the bag of today. They'd have hits all over again. The blues changes from day to day. It all depends on what the kids will be dancing to, what they're moving to. I watch people when I sing. If they're stompin' their foot or snappin' their fingers, then I know I got something. But if they don't move, then you don't have anything. Five years from now, I know the kids are going to be tired of my singing. If I can keep a good mind with the help of the good Lord, I'm gonna keep producing records. You can't have anything else on your mind but the music business. When I go into the studio, I'm strictly for business. I can go in there any time of the day and cut six songs if I want to. I don't like any fooling around in the studio.

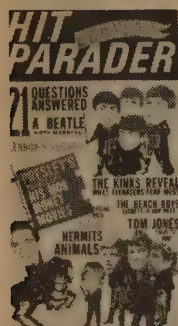
JD: Do you like country and western music?

Otis: Oh, yeah. Before I started singing, maybe ten years ago, I loved anything that Hank Williams sang. Eddy Arnold does some groovy things, too. Everybody's got their own bag and if they're doing something good, I can hear it.

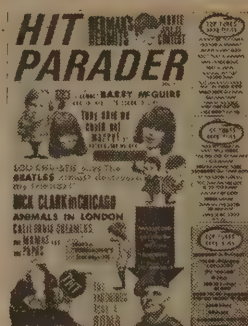
JD: From your experience, what's the best advice you could give to someone who wants to get into the business?

Otis: If you want to be a singer, you've got to concentrate on it twenty-four hours a day. You can't be a well driller, too. You've got to concentrate on the business of entertaining and writing songs. Always think different from the next person. Don't ever do a song as you heard somebody else do it. Concentrate and practice every single day. It took me four years to get into show business in a big way. Also, I think it's very important to write your own songs. □

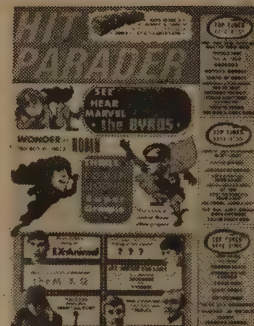
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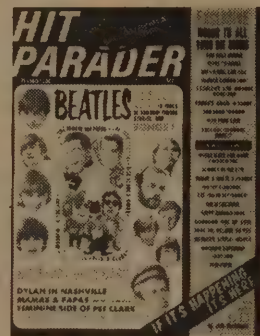
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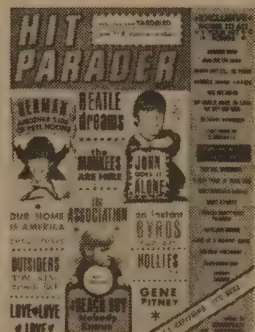
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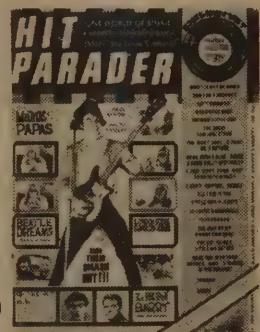
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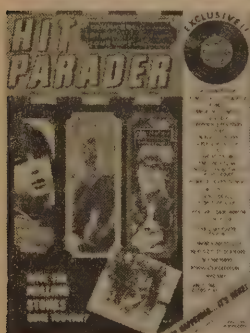
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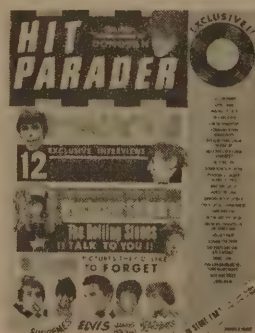
DEC., 1966
Our home is America, Chad Stuart
Jimmy Page, the new Yardbird bassist
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



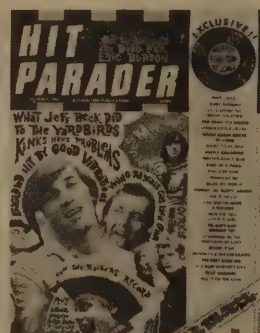
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WE READ YOUR MAIL (Cont. From Pg. 4)

Dear Editor:

Hey, Man! A word to the wise. If you want to continue to be a popular mag, you'd better stop burning people (and songs) down. In your May issue you insulted a person who stuck up for Question Mark and the Mysterians and "96 Tears." Well, maybe you did have a right to get sassy with him (or her) after he (or she) burned you down. But you shouldn't have said what you did about "96 Tears." I mean giving it the Yech Award and calling it a crummy record. I really like "96 Tears!" You shouldn't burn down any record at all. But, if you insist, it seems like you could pick out a record that really is crummy. Of course, no one's perfect (not even this mag).

Don't get me wrong. I like your mag and will continue to get it. I think it's groovy. Everyone has his faults. But it kind of got me down when you insulted "96 Tears" twice!

An Observer,
Milton-Union High School
West Milton, Ohio

We hereby insult it a third time. They released it again under the title of "Can't Get Enough Of You, Baby."

Dear Editor:

First off, I would like to commend you on your magazine. As far as I'm concerned it is unexcelled in any category. It is the only musical magazine where you can get real first-hand information and at the same time gather information about groups, their songs, and how they record. All of the other so-called teen magazines are so far down the ladder that they haven't a chance of catching up to you in quality.

Now to the business at hand. What I am about to say is in no way critical of the fab four, the Beatles, but it concerns their new recording of "Strawberry Fields Forever." This record, in my opinion, is the Yech award of the month. It stinks. This record is so unlike the Beatles,

that it shocked me when I first heard it. Although I don't like it, and neither do most people if they will truthfully admit it, this song is rocketing to the top of the charts, and by the time you read this, it is probably #1. If a group like Joe Shmoe and the Naildriving 5 had put it out, it probably wouldn't have reached the charts, but along come the Beatles who record it and Pow! it's a national hit. I think that this is most unfair. We shouldn't put a record of this quality on the charts just because our favorite group records it - it's unjust. The flip side, "Penny Lane," is 100 times better, yet it is the "B" side. I think people should listen more to a record and its music and lyrics before they go out and buy it and make it a million seller. Listen to such songs as: "Niki Hokey," "Sock It To Me, Baby," "Let's Spend The Night Together," and others and tell me they are great records. Sure, they may have a good beat but we musn't forget the moral issue. This thing of playing a tape backwards on a record is absurd. We wouldn't want to watch TV backwards or listen to the radio backwards, yet we say that this is cool and in. "Strawberry Fields" gets so crazy at the end it is almost unbearable to listen to.

In closing, I would just like to clarify that I really do like the Beatles and I'm not kicking them personally on their music. But to release a record like this and have it become a hit is just unbelievable. I will accept any comments on my opinion.

Ronnie L. Martin
491 Burton St.
Leaksville, N.C.

Dear Editor:

I just finished reading the April issue of Hit Parader. Usually I find it to be interesting as well as informative, but this issue was just too much. It was hilarious. I got the biggest kick out of looking at the groups you picked to be the stars of tomorrow. You devoted most of your magazine to such headliners as the Sparrow, Lothar and the Hand People, the Doors, and the Music

Machine. Wow! You have such insight into the pop music scene today. You have insulted every legitimate entertainer in the music business. I'll admit the only group I've heard of from the preceding list is the Music Machine, but if they're all like that, then I'll consider myself lucky.

On the other hand, how many pages did you devote to the #1 female vocal group in the world? Exactly none. Now I bet you're thinking the only reason I vented my fury against the Sparrow, etc. is because you didn't print anything about the Supremes. Well, you're 100% correct. You print articles about most of the other established groups, but never so much as a word about Diana, Mary and Florence. Then you have page after page, picture after picture, covering all the new but as of yet unsung (if you'll pardon the pun) groups. You deserve the yech award for that!

I'm a regular reader of your magazine, and I do find most of your articles and interviews just great, but you've neglected the Supremes too long.

I'd like to see you do some honest-to-goodness interviews with them such as you did with Wilson Pickett or Jeff Beck of the Yardbirds, rather than reporting on the length of Diana's fingernails or how the group just loves to spend their money. What the Supremes think about themselves, their music, and the pop scene in general is a lot more important than the trivialities you have printed in the past. Or, in your opinion, don't the Supremes rate that kind of coverage? I think they do.

Rather than have the wrath of Lothar and his friends descend upon me, just sign me: A Supremes' fan from Brockway.

PS: Just in case this letter gets tossed into the waste basket, please address this question to Granny's Gossip - How many gold records do the Supremes (who else) have and what is their total record sales from "Where Did Our Love Go" to their latest hit? Thank you.

Dear Editor:

I'm a devoted Byrd fan. I think their music is really the greatest. I also think that Hit Parader is the greatest. I do wish you would put more stories of the Byrds in Hit Parader. I'm sure a lot more teenagers would buy it if you did.

The other day I bought the Byrds' new album "Younger Than Yesterday." It has to be the album of the century. But I do have a few questions about it.

First of all, who sings "Mind Gardens" and "My Back Pages?" What does "C.T.A.-102" mean? Does Jim McGuinn play his 12-string guitar in any of the songs, and if so, which ones? What songs does Chris Hillman sing? Is there a sitar in any of the songs? And did Gene Clark participate in this album?

Please try to answer these questions, for I am really interested in the Byrds' music.

Hayden Banks III
2250 Lorraine Ct.
Savannah, Ga.

PS: Where can I write to the Byrds?

Dear Editor:

The April issue of Hit Parader was the first I've seen. If it weren't for Peppy of the Blues Magoos, I might have never seen one. Peppy gave me his, or I'd be out one great article on the Magoos for my scrap book.

Most of the teen magazines take pictures of groups who are supposed to read their mags. Actually, the group never reads the magazines. Peppy does read your great Hit Parader and likes it. No joke!

The article on the Blues Magoos was really groovy. I hope you keep running articles on the Magoos because they are really great guys and deserve to be right on the top.

Thanks a million for the article on the Magoos. Please I'd like to see articles on the Hermits and the Beatles, as well as the Magoos. Thanks again.

Magoos-Beatles-Hermits fan
Sarah Oladell
1065 Curtiss Drive
Opa-Locka, Florida

(Cont. On Pg. 64)

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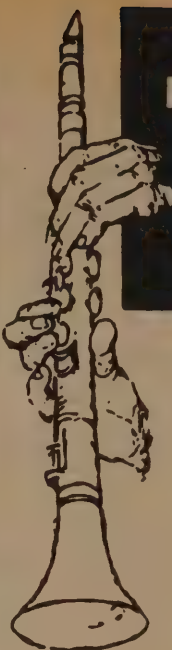
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TEMPO

by Jim Delehant

JUNIOR WELLS

You can take Junior Wells out of Chicago but, thankfully, you can't take Chicago out of Junior Wells. The 31-year-old Wells, regarded for some years as the best of the young rhythm and blues singers in Chicago, is now playing his own special kind of South Side music for fans across the country.

Wells first started playing professionally 17 years ago when, only 14 years old, he was sneaking into the clubs to play (harmonica) and sing. He recorded several records over the years and they all sold well in the Windy City, but his name was hardly known to outsiders.

Wells turned his booking over to the Avalon Productions of Cambridge, Mass., in the summer of 1966 and the rest has been more a map than a calendar. He came East to play at the Philadelphia Folk Festival in September and followed this with bookings in Cambridge and New York. In the latter city, he shared billing with the Blues Project at the Cafe Au Go Go. Blues Project member Danny Kalb heard Wells and exclaimed, "He's the best! Simply the best R&B man in Chicago today."

Wells was a member of the American Blues Festival on tour in Europe for nine weeks, with virtually the entire trip being an exhausting schedule of one-nighters, often in a different country each day.

Wells returned from Europe after Thanksgiving to play several college concerts in the Midwest. His single, "Up in Heah," recorded before he left, was Number 1 in Chicago and is just starting to break out in other cities. While resting at home Junior stopped into Theresa's and Pepper's Lounge and gave guest sets for his old friends.

Then it was back on the road again for a 10-week tour of the West Coast. He opened at San Francisco's famed



Fillmore Auditorium on December 16th and worked in California until mid-February.

Time for a rest? Not at all! Junior and his four backing musicians (lead guitar, bass guitar, drums and a wailing tenor sax) go coast-to-coast for return bookings. His lead guitarist is often Buddy Guy, another Chicagoan who has gained fame in his own right.

Junior does many of his own songs ("Messin' with the Kid", "Checking on my Babe", "Up in Heah") but he also pays respect to older musicians by performing songs first recorded by Muddy Waters, Howling Wolf, Chuck Berry and Little Walter.

His album for Delmark Records, "Hoodoo Man Blues," has been named "Blues Album of the Year" by Jazz magazine, and his newly-released album, "It's My Life, Baby" on Vanguard, has just been received with excellent reviews.

He's part jazz, part blues, part soul, part R&B, but one thing for sure—he's all Chicago! □

MY Favorite Records

by Frank Zappa/Boss Mother



If you want to learn how to play guitar, listen to Wes Montgomery. You also should go out and see if you can get a record by Cecil Taylor if you want to learn how to play the piano.

You ought to look into the complete works of Anton Webern on Columbia (K4L-232), conducted by Robert Craft. That's four records. Robert Craft is not always an excellent conductor, and his performances are not always absolutely accurate, but they probably didn't give him a very good budget because it was modern music; and they wanted to get the job over with, and he was probably under pressure, so don't mind the mistakes that are on there if you're following it with a score.

Also, Pierre Boulez conducts his own composition, *Le Marteau Sans Maitre*. I don't know what label that's on, but it's the one with Boulez conducting. The one by Robert Craft has too many mistakes.

Also, you ought to get Bartok's first, second and third piano concertos, which are all very groovy and good to dance

to. I have the version on Westminster (18277) by Edith Farnadi with the Vienna State Opera Orchestra. I've never heard any other version of the second and third piano concertos so I don't know whether or not that's the best recording. It might not even be available. I heard another version of the first at Andy Kulberg's, of the Blues Project, who has an extensive collection of modern music.

Also, buy everything that you can by Igor Stravinsky and dance to it — especially *L'histoire du Soldat*, which means Soldier's Tale, and the *Agon* ballet, which is a beautiful thing.

There's a record by Karlheinz Stockhausen on the Deutsche Grammophon label called *Gesang der Jungling*. It's the Song Of The Youths. *Kontakte* (contact) is on the other side. Buy that. (DGG138811)

I hope you spell all the names right because if any of these composers read *Hit Parader* and see a mistake, they're going to be real mad at you. □

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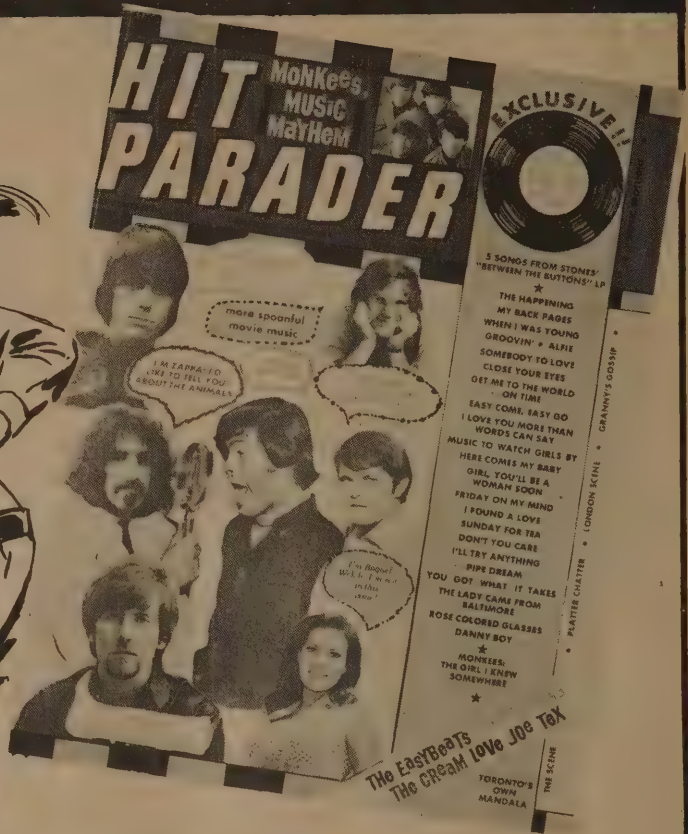
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FRESH CREAM - THE CREAM (Atco 33-206) One of England's best new groups. Eric Clapton is a fantastic guitarist, Ginger Baker is a powerhouse on drums and Jack Bruce plays very original, solid bass lines and a fiery harmonica. They really wail. Lots of gutsy blues like "Cat's Squirrel" and "Rollin' and Tumblin'" and far-out new sounds like "N.S.U.", "Dreaming," and "Sweet Wine." Buy it. **CONFECTIONS OF LOVE - BRUTE FORCE** (Columbia CS 9415) Beautifully and elaborately orchestrated original songs about "The Sad, Sad World Of Mothers and Fathers", "Tapeworm Of Love", "Making Faces At Each Other", "Brute's Party", and what it's like "To Sit On A Sandwich." Social commentary, philosophy, romantic sonnets, nonsense and clever imagery abound in this very entertaining and thought-provoking album. **GIMME SOME LOVIN' - THE SPENCER DAVIS GROUP** (United Artists UAS 6578) The kind of soulful music that grabs you deep down inside and makes you move. There's the nonstop excitement of the title song, the driving beat throbbing through "Keep On Running" and "Somebody Help Me", the shifting rhythms of "Sittin' And Thinkin'", the low-down feeling in "Nobody Knows You When You're Down And Out" and the relaxed bounce of "Hammer Song" and "Trampoline".

JUG BAND MUSIC

SEE REVERSE SIDE FOR TITLE - JIM KWESKIN & THE JUG BAND (Vanguard VSD 79234) A delightful, nutty and catchy collection of novelty tunes, old blues songs and other good time music. Every track is enjoyable, but "Never Swat A Fly", "Chevrolet" and "Onyx Hop" are really swell. Dig the virtuoso kazoo, fiddle, jug, washtub bass, banjo, and guitar playing throughout. **THE EGGPLANT THAT ATE CHICAGO - DR. WEST'S MEDICINE SHOW AND JUNK BAND** (Go Go 22-17-001) A slickly-produced new group with some pleasant melodies and unusual lyrics. The title tune is crazy, "A Summer Love Song" is pretty, "How Lew Sin Ate" makes a contemporary statement and "The Old Fruit Peddler" has a nice moral. **JUGS, WASHBOARDS AND KAZOOS** (RCA Victor Vintage series LPV-540) The real thing and, by far, the best. Original good-time groups like the Dixieland Jug Blowers, Memphis Jug Band, Washboard Rhythm Kings and others, recorded in the 1920's. The romping beat, buoyant humor and delightfully unorthodox instrumentation will produce a smile that "won't wipe off your face no matter how hard you try."

RHYTHM & BLUES

I'VE GOT TO DO A LITTLE BIT BETTER - JOE TEX (Atlantic 8133) Joe just kills us with his smooth, easy vocal style, his perceptive lyrics and the band that backs him impeccably. A lot of Joe's hits like "Papa Was Too", "I Believe I'm Gonna Make It", "S.Y.S.L.J.F.M. (The Letter Song)", and the title tune are here, as well as an earful of other Tex originals. There are hours of enjoyable listening in this album. **CARRYIN' ON - LOU RAWLS** (Capitol ST 2632) The rich, warm voice of Lou Rawls never sounded better. He drives through "On Broadway", swings Lennon and McCartney's "Yesterday", wails with "A Woman Who's A Woman", rocks "Find Out What's Happening" and "Walking Proud" and soars over all the "Trouble Down Here Below". Lou sings the blues in "Mean Black Snake" and "Somethin's Stirrin' In My Soul" and a recent Rawls' hit "You Can Bring Me All Your Heartaches" is included for good measure.

JAZZ

MERCY, MERCY, MERCY! - THE CANNONBALL ADDERLEY QUINTET (Capitol ST 2663) A live recording of an evening of frantic wailing that slows down only for Cannonball's recent hit, the soulful "Mercy, Mercy, Mercy!" **THE SECOND JOHN HANDY ALBUM - THE JOHN HANDY QUINTET** (Columbia CS 9367) Very modern jazz, but don't let that scare you because this music has a beat and it swings. "Dancy Dancy" moves at a lickety-split pace, "Dance For Carlo B" has a subtle Latin rhythm and on "Theme X" you will hear some incredible sounds from the guitar and the jazz violin.



SPENCER DAVIS GROUP



WE READ YOUR MAIL
(Cont. From Pg. 59)

Dear Editor:

I have just finished reading your February issue and enjoyed your interview with Mike Bloomfield. Mr. Bloomfield is certainly outspoken. Most of what he says is certainly true. Although the Stones are one of my favorite groups, Bloomfield's statement that Jagger is not a good blues singer is true. Because of my agreeing with him, I will probably be denounced by some loyal Stones fan. But Mick Jagger is good at singing the songs that he and Keith have written. But you can't really call them blues songs, can you? Not the type that Bloomfield is talking about.

By the way, why hasn't the Paul Butterfield Band put out a single? They are great on their albums.

Another group I enjoy very much is the Blues Project. Their interviews were just great, too.

How about an interview with the Spencer Davis Group? Also, an article on the Buckingham's from Chicago. Keep up your great work.

Mike Grant
Box 761
1720 Melrose Place
Knoxville, Tenn.

The Butterfield single "Come On In" on Elektra bombed.

Dear Editor:

I'm not necessarily writing this letter to Hit Parader itself, but to its readers. Although I think you have a great magazine with some great articles in it, I especially enjoy your articles on the Lovin' Spoonful, your record reviews, and "Our Girl In London."

But now to get back to the point. I have a few weird-type friends who described the Good Time Music of the Lovin' Spoonful as "hillbilly-ish." I think any people who can stay cooped up in a basement for three months, write their own songs, provide music for their own songs, and be able to develop and perfect their own type of music are very talented.

I like jug band music very much, but I wouldn't call the Spoonful brand 'jug band music.' I'd say it was a mixture of jug band and folk-rock music. But hillbilly music, it's not.

I'd appreciate it if a few people would give me their pros and cons on this subject. I will gladly answer them. I am 16 years old, and I'm a sophomore at Mansfield Senior High School.

By the way, I saw the Spoonful this summer and fell head over heels for them. Actually, I tripped over a chair.

Sincerely yours,
Stuart Seibold
112 Rowland Ave.
Mansfield, Ohio

The Spoons love hillbilly music.

Dear Editor:

I collect LP's. I have over 60 recent ones. Parrot's album *Them* - featuring "Here Comes The Night" - is one of my best. How could a group with so much talent vanish off the pop scene? The entire world of popular music is getting out of hand. There are plenty of talented groups that haven't made it as big as they should. The Zombies, Young Rascals, Shadows of Knight and Love. The Monkees don't even play their own instruments, do they?

A "Them" fan,
Marc Whitmore
1415 Pinewood Dr.
Frederick, Maryland (21701)

They don't. Read the interview with Boyce and Hart in this issue.

Dear Editor:

I picked up your magazine in September, and I haven't missed an issue since. Without a doubt, you have the best music magazine anywhere. I didn't know much about music in September, but I like to think I do now. Every month, there's another letter from some dumb teenager who's been learning about music ever since he accidentally ran into Hit Parader. I'm no exception. Thank you. I don't think anybody can read Hit Parader with-

out receiving a small education.

You have got me listening to some great music. Since September, I've bought "Fifth Dimension" by the Byrds, "Hums of the Lovin' Spoonful" and "Animalization". All three are really great. I wish you'd have more articles on the Byrds and the Animals. The only place in your magazine where I see anything on these two really great groups is the letters' section. I always see lots of letters of praise from Animal and Byrd fans.

I'd also like to see more on the Kinks, the Hollies and Paul Revere and the Raiders. You always have great Spoonful and Rolling Stones articles.

Your Platter Chatter is really good, but now, since the movie reviews are gone (thank goodness), how about expanding it to two pages? I don't think one page is enough to review as many records as some of us would like to hear about.

Thanks for your great magazine.

Sincerely,
Brian Richardson
3 Riverdale Ave.
Dover, New Hampshire

Dear Editor:

I just read your March issue containing the article about Chad Stuart. It annoys me to find out that some teenagers actually told Chad and Jeremy to go back to England. They are undoubtedly two of the very finest talents to come from there, and we as Americans should be proud to have them here.

While most of today's songs are loud and meaningless, they dare to come out with the soft, tender and meaningful. As a musician myself, I know that I could never hope to come anywhere near them in talent. Their sound has entirely its own characteristics. They're no imitation Beatles, like so many are.

Sincerely,
Jerry Conti
225 Forrest Hill Dr.
Syracuse, New York

Dear Editor:

I was in a rock 'n' roll group myself and I know

what to look for in music.

As many hits as the Beatles have had, I have not found myself getting sick of them at all. A lot of times a singer will make a big hit (or a group) - then the rest of their songs will sound alike. I have not found this to be so with the Beatles. The words and musical arrangements in their songs are unbelievable and they deserve all the credit they get. They really worked hard to get where they are.

Sometimes people get mad at a certain singer or group because they get more publicity than some others. It's not the singer's or the group's fault! What are they going to say to the interviewer, "No, I don't want to say anything because the fans might get jealous."

In the case of the Beatles this has happened to John Lennon. The man has a lot of talent as a musician, song writer, actor and poet. Maybe he has talent in other fields.

Why hide it!! All the Beatles are very talented and they've recorded some very beautiful recordings as well as real wild ones. They're very versatile.

Don't get me wrong - I enjoy The Stones, Yardbirds, McCoys, Dave Clark Five, and mostly all groups at one time or another. A group can't put out a million seller all the time but that doesn't say they're not good. Some fans think this way. So much for that.

I also enjoy Roy Orbison a lot. He's had hit after hit and has a great voice. Del Shannon is great, too - as well as Gene Pitney.

The point is that I give credit to anyone who makes it in a field as tough as popular music today. I know how tough it is.

John
Manhattan, N.Y.

We invite all readers to send comments, criticism, questions and requests to:
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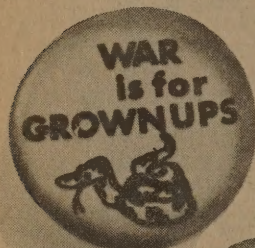
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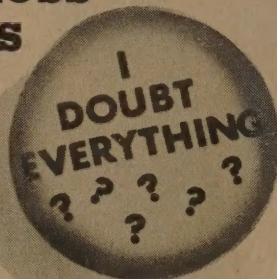
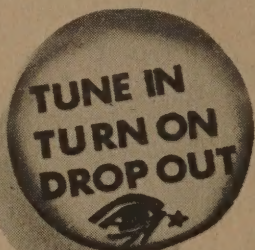
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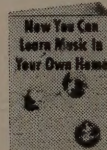
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